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A 'New' Poet for Our Times, by Patricia Morrisroe

The Crass Menagerie—All About Those Phony Logos

NEW YORK

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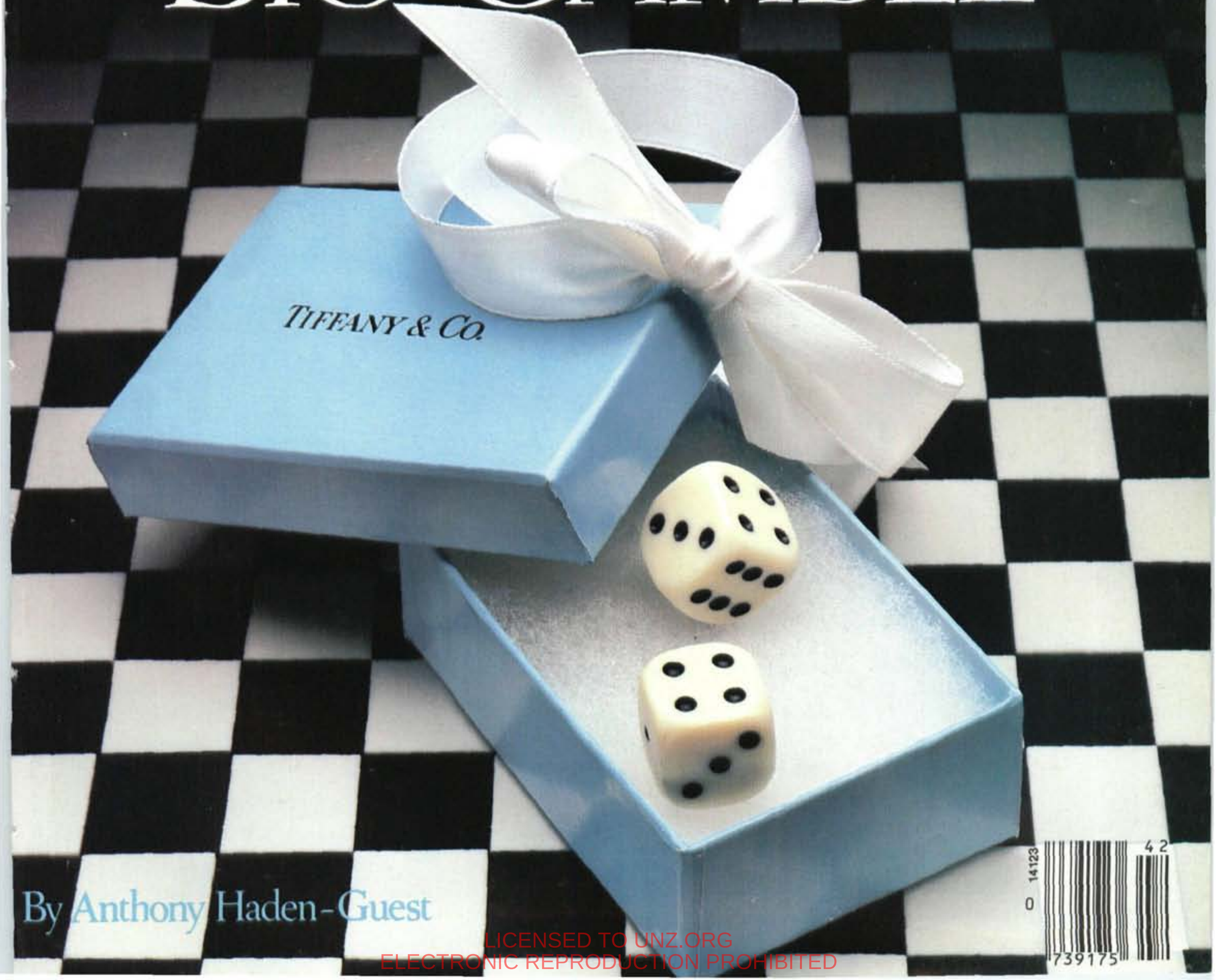

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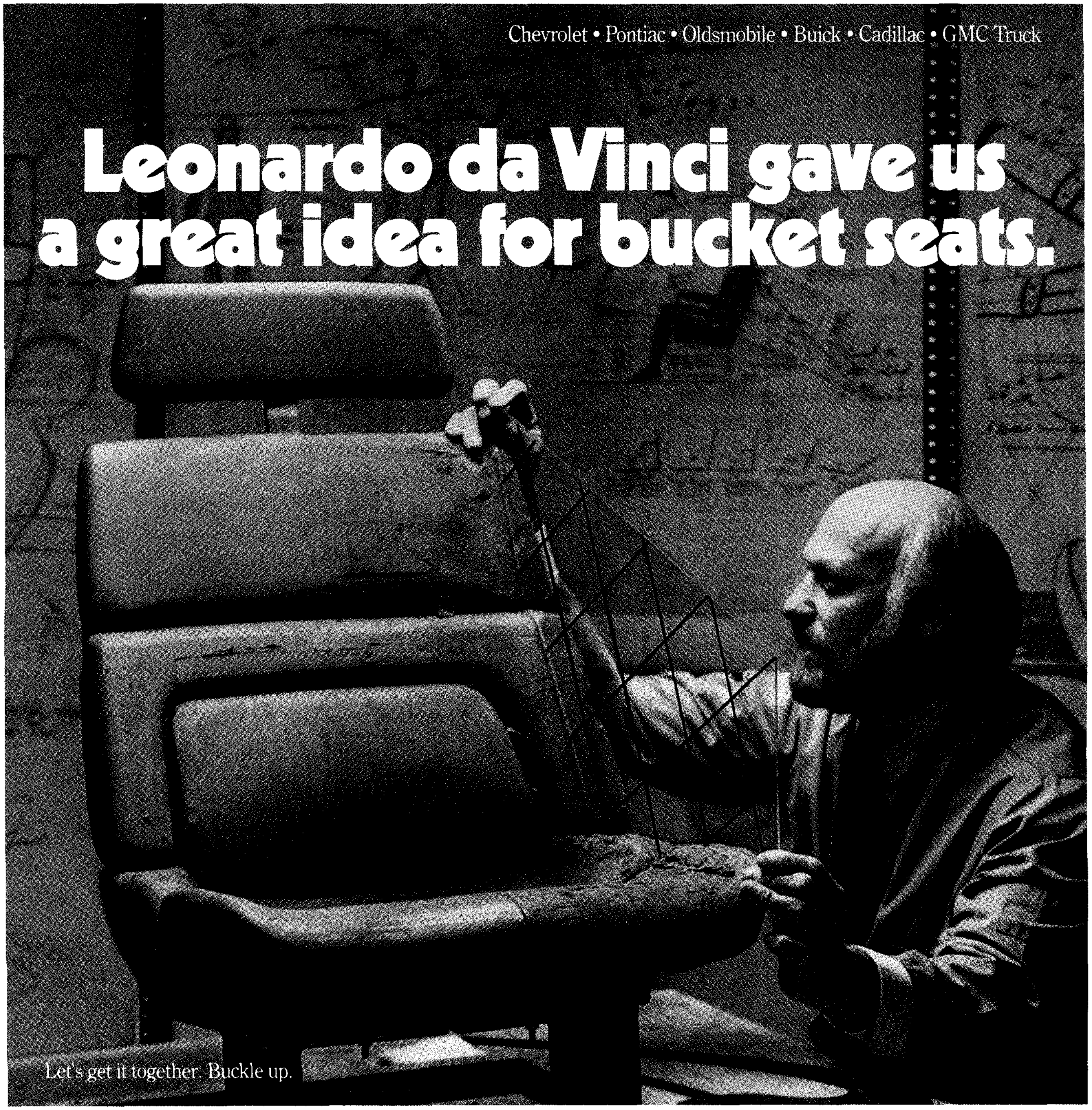
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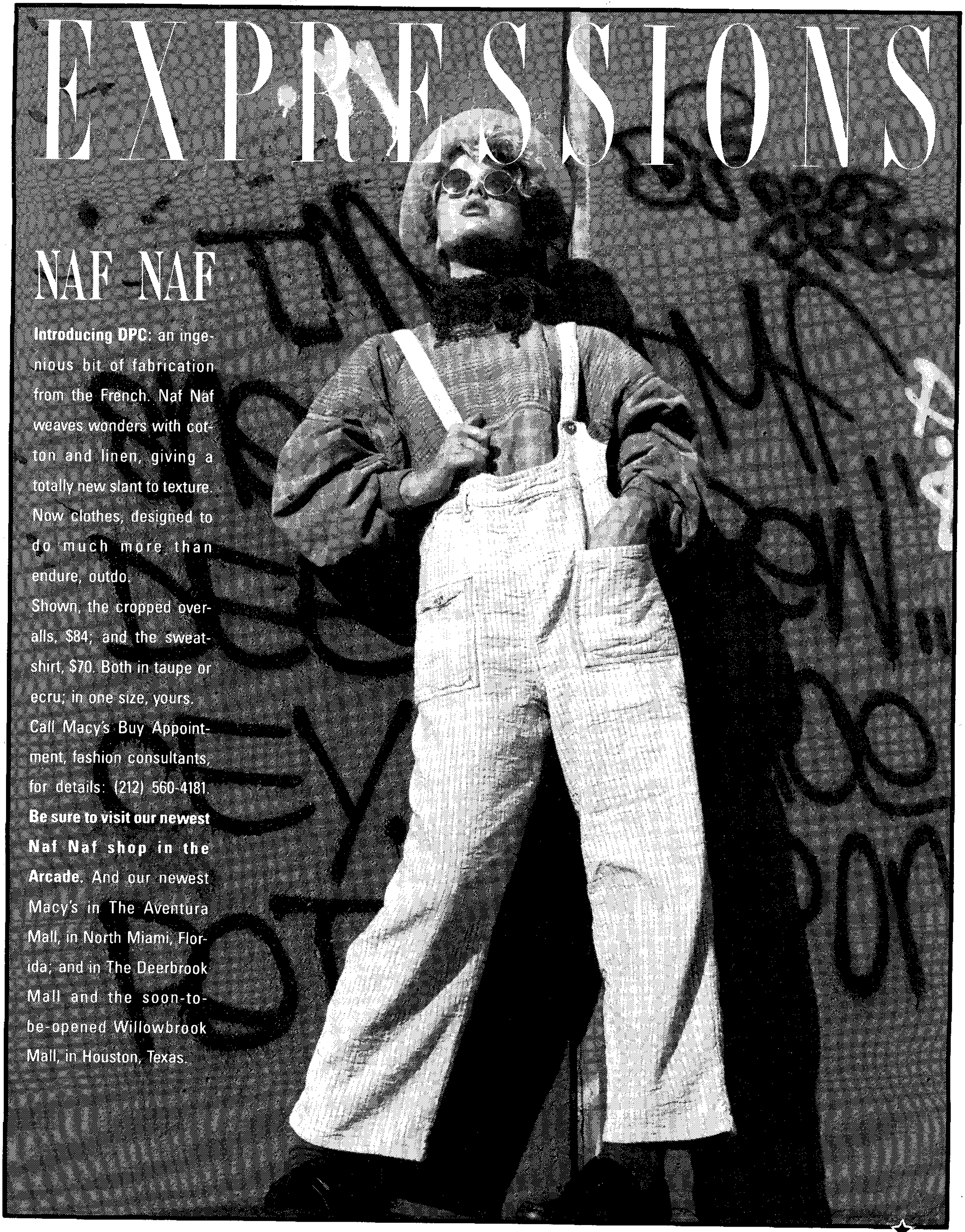

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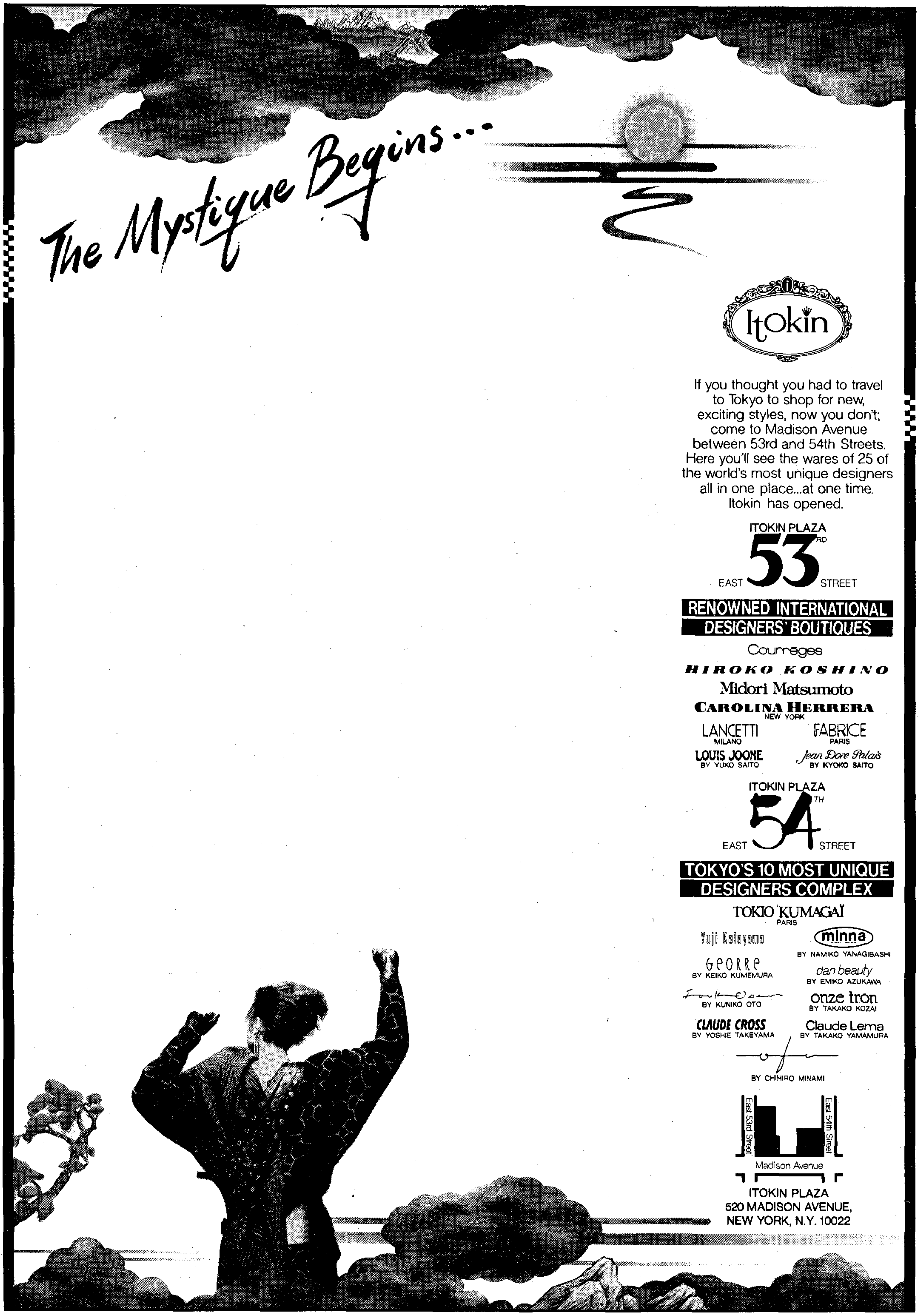
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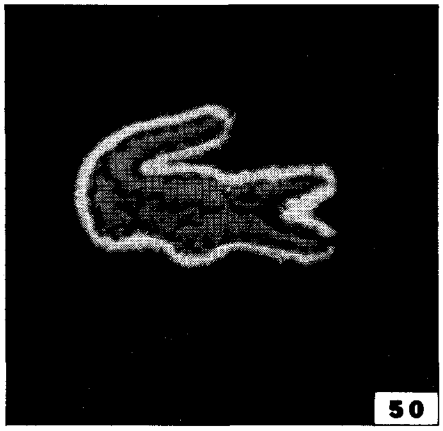
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Tiffany's Big Gamble
By Anthony Haden-Guest
In 1979, Avon bought Tiffany for $104 million. Over the next five years, it pumped $53-million into the store, and, some say, turned it into "just another jewelry store." This year, Tiffany was sold again, to an Arab-financed group led by Tiffany executive William Chaney. Many are bothered by the thought of Tiffany's being backed from Bahrain, but Chaney isn't. The store, he says, will be "going back to Tiffany's traditional standards."

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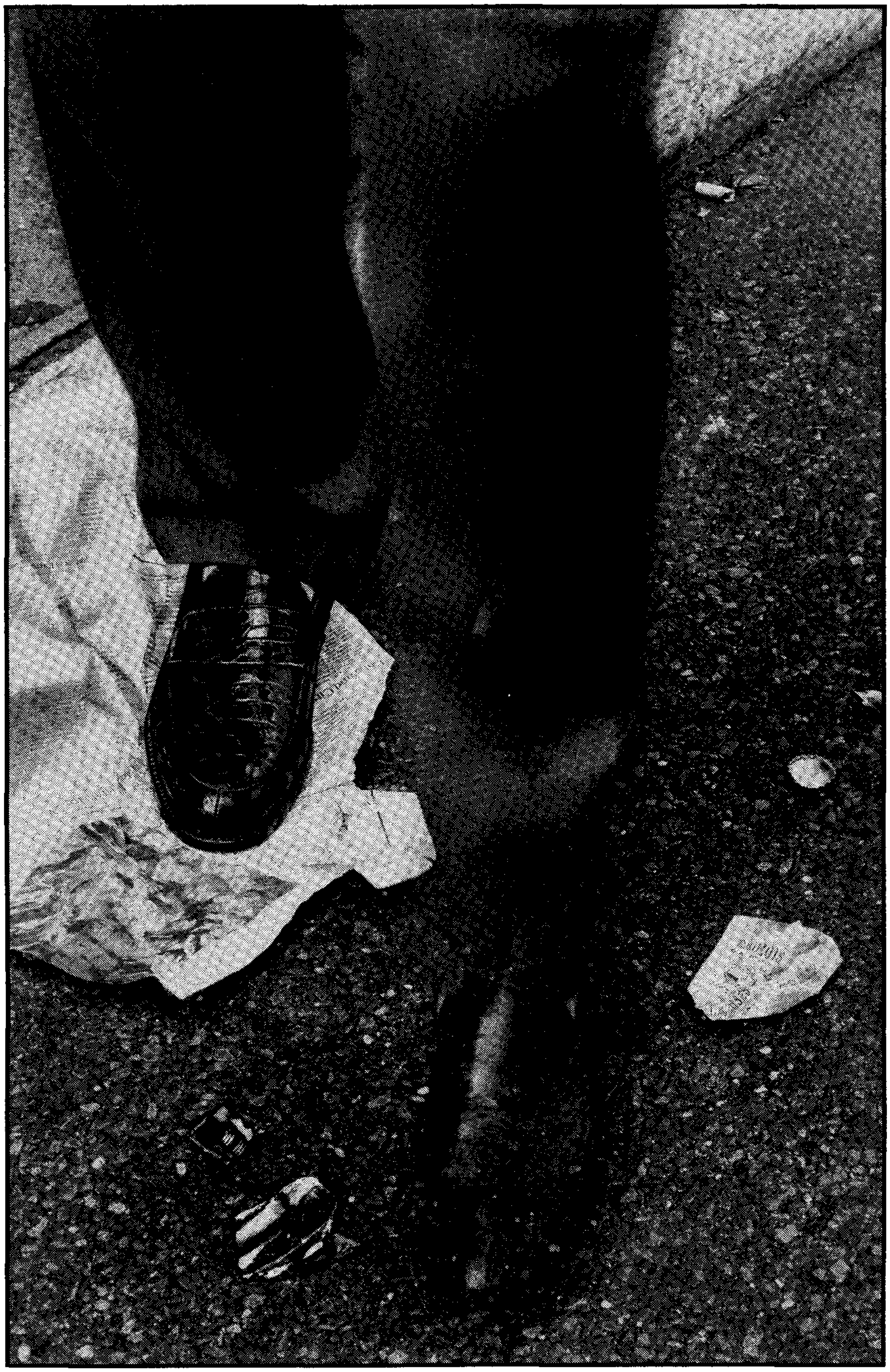

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OPENS OCTOBER 26.

LETTERS

Fetal Positions

HAIL MICHAEL KRAMER FOR CLEAR, CONCISE reporting ["The National Interest: Reagan's War on Abortion," September 24]. Reagan has so thoroughly sabotaged this issue that he's made his stance resemble something justifiable.

Lauren Leonardi
Brooklyn

I NEVER UNDERSTOOD HOW A WOMAN could kill her child. Killing an unborn child is the same as killing a born child. I understand the despair of an unwanted pregnancy, but why can't women give nine months to their mistake, give life instead of death, and give the baby to someone aching to care for it? Because they are selfish. My vote goes to Reagan.

Y. Billie Carlebach
Manhattan

THE RONALD REAGAN DOLL IS THE newest fad this year. Pull one string and Governor Reagan announces passage of one of the most liberal abortion laws in U.S. history. Pull the other string and President Reagan announces his opposition to abortion. His message depends on who pulls the string.

Mark Orme
Salt Lake City, Utah

GIVEN THE EXTENSIVE MEDIA COVERAGE of abortion, I find it strange that one point is rarely mentioned. Millions of women around the world will always seek abortions. The issue is whether they have access to decent medical care or whether they must return to the terrors of back alleys and butchers.

Marian Sutta Unver
Manhattan

ONE WONDERS IF KRAMER HAS EVER watched an abortion or studied the techniques used to abort a baby. As for the rape/incest issue, does the violence of abortion mitigate the violence of the original crime? Regarding sex education: To a Christian, fornication is a sin; why would I want a school program that promotes promiscuity?

Bill Kanengiser
West Orange, N.J.

I NOTICED THAT ALL THE ANTI-ABORTIONISTS in the photograph accompanying Kramer's article were men. I once saw a poster that proclaimed, IF MEN

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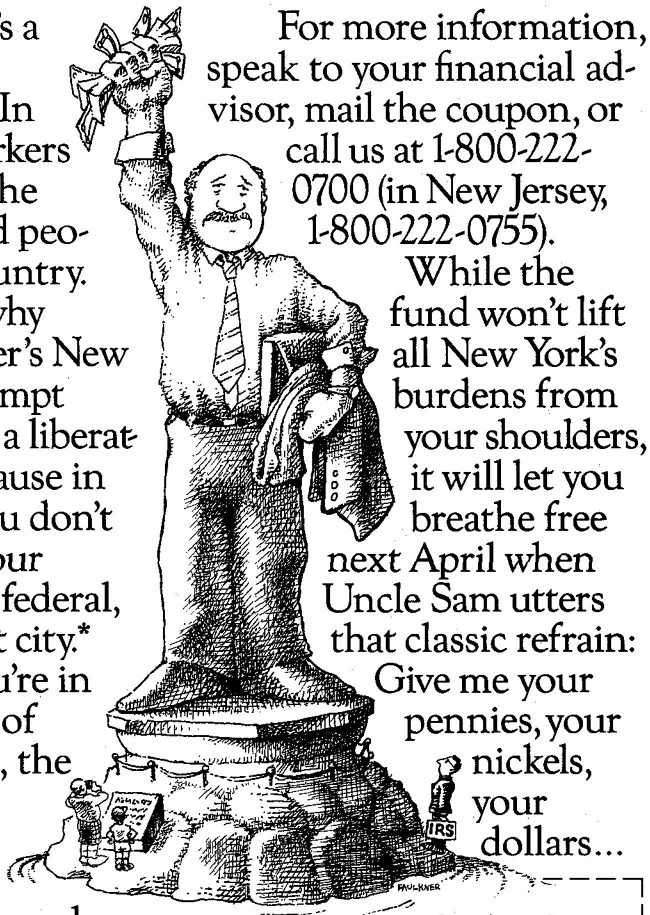

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Name withheld
Longmeadow, Mass.

KRAMER'S SOLICITUDE FOR THE INTEGRITY of the Constitution "as originally written and as interpreted by the Supreme Court" might qualify as admirable if it were not so selective. After quoting from the Supreme Court's *Roe* v. *Wade* decision establishing "the right of the individual to be free from unwarranted governmental intrusion into . . . the decision whether to bear or beget a child . . . [which] includes the right of a woman to decide whether or not to terminate her pregnancy," he chides Reagan for using "his executive power to weaken the intent of *Roe* at a time when it is still the law of the land" by restricting federal funding for abortions. Can Kramer cite the article of the Constitution or the Supreme Court decision guaranteeing the right of a woman to have her abortion paid for by others?

Matthew Krogdahl
Brooklyn

Michael Kramer replies: No; the operative word is "intent." A president concerned with enforcing the law's intent would support adequate medical care for all women regardless of their ability to pay. That president would favor the public funding of abortions lest the poor be driven to abortion mills.

Sexual Exploits

I'M HAPPY TO HEAR THAT OTHERS ARE questioning Calvin Klein's advertising format ["On Madison Avenue: The New Calvinism," by Bernice Kanner, September 17]. I feel that his ads rely excessively on sexual allusion. I have watched these ads become more and more suggestive. And I have watched other companies increase the sexual emphasis in their advertisements. I understand that competition among businesses is very keen, but I don't believe businesses should sink this low.

A. Doyle
New Haven, Conn.

Food Fight

IN A RECENT LETTER TO YOU, HELEN Gurley Brown stated that all restaurant reviews have to be subjective [September 24]. She was objecting to Seymour Britchky's scathing review of "21." Restaurant reviews should *not* be subjective. Britchky, in his *Restaurants of New York* (1978-79), wrote, "Nothing is more irrelevant to a critic's work than his likes and dislikes. It is not a critic's job to love or loathe; it is his job to evaluate." Although *Cosmopolitan* editor Brown may have sentimental attachments to "21," the food served there was accurately evaluated by Britchky, who remains one of the outstanding restaurant reviewers around. And no, I'm not Britchky's mother.

Jay M. Tischenkel
North Miami, Fla.

Minority Rule

ASSEMBLYWOMAN CYNTHIA JENKINS DEfends her support of Simeon Golar in his race against Joe Addabbo as follows: "Where is the district that is 70 percent white that would elect a black congressman? Show me that place and I'll agree that it's not important to elect one here" ["The City Politic: Joe Addabbo's Brave New World," by Joe Klein, August 27]. Well, Jenkins, welcome to Kansas City. In 1982, Alan Wheat, a black, won a seat to Congress with 58 percent of the vote in a Missouri district that is 77 percent white. In 1984, Wheat will most likely win by a larger margin. Enough said?

Jack Caskill
Kansas City, Mo.

On the Right Track

I HAVE BEEN ENJOYING YOUR EXCELLENT publication for many years. "Fast Track" was a great addition, particularly Anthony Haden-Guest's cartoons. I've often cut them out and sent them to friends. My sons, who graduated from Choate, got a big charge out of the one about their alma mater [June 11].

Nancy Dryer
Manhattan

Fair Shake

THE CONVERSION OF NON-STORIES TO news stories can be an art. But the problem with such alchemic efforts is that they almost always result in distortion. Such was the case with the "Intelligencer" piece about me in your September 17 issue ["A Short *Vanity Fair* Story," by Sharon Churcher]. Failing in two conversations to convince Churcher that the editing of my *Vanity Fair* article on political columnists was a non-story, I finally said that an item of the sort she seemed bent on writing would unfairly raise questions in the minds of readers that neither I nor *Vanity Fair* would have an opportunity to clear up. I added that I was like Harold Ross in my loathing of reporting that created unanswered questions. That bit came out like this: "Yoakum told *New York*, 'I'm sort of like Harold Ross: I feel one should use all relevant quotes.' " What Churcher did was use my plaint about the trouble her item would cause and turn it around to imply that I was unhappy over *Vanity Fair* editing. This twist, of course, only exacerbated the trouble I was eager to avoid.

Robert H. Yoakum
Lakeville, Conn.

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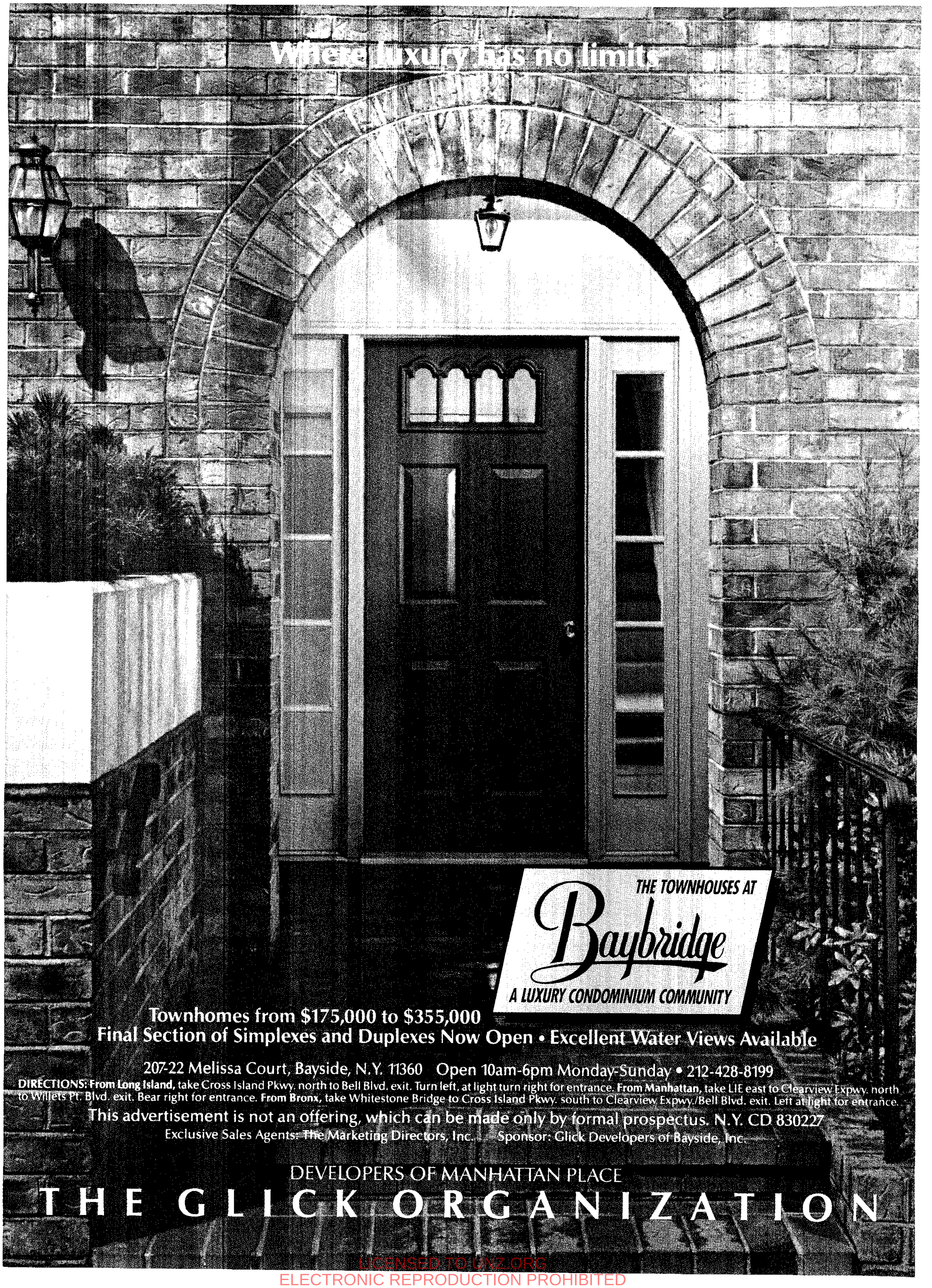

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NEW YORK

INTELLIGENCER

BY SHARON CHURCHER

UDC Chief Clashes Again With Cuomo Team

THE URBAN DEVELOPMENT Corporation continues to be a battlefield for skirmishing between Governor Cuomo's inner circle and William Stern, the businessman head of the agency. The latest clash involves a well-connected new lawyer and a $1-billion debt to the state.

The dispute is said to have developed after Cuomo's close friend, gubernatorial special counsel Fabian Palomino, successfully lobbied to have one of his former law students, Barbara Espejo, installed as the $65,000-a-year president of the state Mortgage Loan Enforcement and Administration Corporation. This UDC subsidiary was organized after the state made $1.3 billion in mortgage loans during the early 1970s to housing developers, many of whom later went into arrears. The corporation was set up to try to collect.

During the Carey administration, the corporation had some success getting payments by threatening developers with foreclosure. Espejo, three years out of law school, took a different approach by looking for outside syndicates willing to assume much of the debt.

So far she hasn't managed to close a single deal under her new syndication program, and Stern has been getting alarmed. "In May, Stern tried to oust her, but Palomino intervened. Pressure was put on Stern and she stayed," said one insider. "In August, Stern told her he wanted her to go. She's threatened to sue."

Stern, whose discontent with Thomas Galvin, head of the UDC's Convention Center project, sparked an earlier feud with Cuomo's people, said he only tried to transfer Espejo to another job. "I felt we needed more of a business type" to head the corporation, he said.

Espejo told *New York* that collections were up on her watch and denied she lacked credentials, citing work she'd done while in law school and bond counseling she'd done at a Wall Street law firm. Stern couldn't fire her, she said—"only the board of this corporation can remove me"—but, anyway, she'd already told him in May that she would resign December 31.

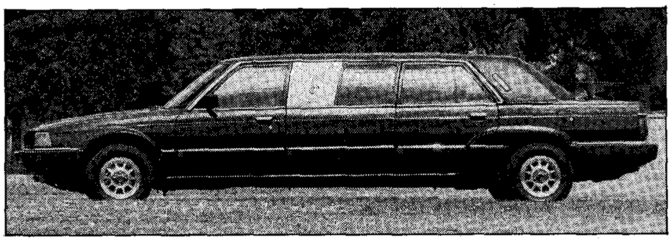
That's apparently fine with Stern. He said he's waiting for her letter.

Making More of a Honda

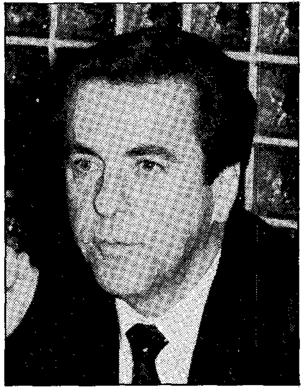
IN A MOVE THAT COULD ADD NUANCE TO the term "limousine liberal," a California custom-car company is starting to produce stretch Hondas. "We simply take a brand-new Honda Accord and add 52 inches to it, so it's 227 inches long," said Jules Kaplan, president of Marquis Custom Coach in Canoga Park. "That's 6 inches longer than a standard Cadillac sedan, but shorter than your 245-inch Cadillac formal limo. It's understated elegance."

Tetsuo Chino, head of American Honda, is said to have been pleased with the idea after taking a spin around Las Vegas in the Marquis prototype. Kaplan now plans to stretch 300 Hondas, creating what he's calling the Presidential model. The sticker price, including a color TV and a bar, will be $29,950—several thousand dollars less than Cadillac's "no frills" limousine. Like other Hondas, the Presidential has only four cylinders, but it's "peppier than a Cadillac, because of the ratio of the engine to the weight," claimed Kaplan.

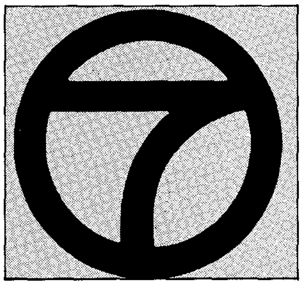
Cadillac's maker, General Motors, said it was unimpressed. G.M. spokesman Norb Bartos pointed out that President Reagan uses a brand-new Cadillac limousine. "If you were him and you had a security breach, would you rather be in an eight-cylinder Caddy or a four-cylinder Honda?" Bartos asked.



Stretch Honda: *"Understated elegance."*



Stern: *Personnel matter.*



Channel 7: *Short memory.*

Past Is Prologue at WABC

WABC-TV ANNOUNCED A "NEW APPROACH" to promoting its *Eyewitness News* team last week, but to some people the station's memory seems short.

The campaign, developed by Altschiller Reitzfeld Solin, features off-duty shots of Channel 7's four anchors—Kaity Tong, for example, is shown walking through Chinatown—while a tag line reads, "You get more involved with our news. Because we do." David Altschiller, chairman of the ad firm, told the New York *Times* that the style was new in emphasizing the anchors as people rather than personalities.

But seven years ago, Della Femina, Travisano & Partners created a campaign for WABC in which anchors were depicted in non-work situations—then-anchor Rose Ann Scamardella, for example, was shown strolling in a neighborhood. The slogan accompanying the shots was, "You get involved because we get involved."

"Too bad you can't collect residuals off ads," said Jerry Della Femina.

Altschiller said he hadn't known about the earlier ads, but, in any event, "our execution is new." Kimball Howell, creative services director at WABC, was also unfamiliar with them. She insisted, however, that the campaign is original because the anchors are in "candid," not "staged," shots.

Photograph. top: Fred McDarrah; bottom, © Edward Rasen.

WNET Passes Up 'Grenada'

PBS STATIONS AROUND THE COUNTRY are expected to show a documentary about Grenada this month, but New York's WNET won't air it—out of "vindictiveness," the producer of the program, *A Reporter in Grenada,* claims.

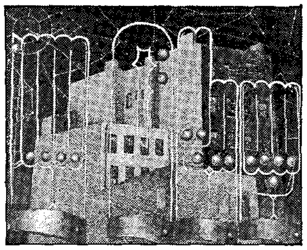
Harry Minetree said his show was blackballed because he fought last year with WNET over *Innovation,* a show launched by the station's current programming chief, Ruth Ann Burns. The show had used footage from a copyrighted Minetree production about heart surgeon Denton Cooley. WNET said at the time that the usage was "unintentional," but Minetree threatened to sue. "That's why they're not carrying this important new show," he said.

Burns said that WNET had not been happy with the quality of *Grenada.*

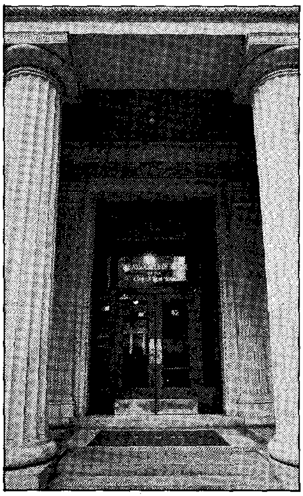
Lawyers Hit by Bar Bill

PEOPLE COMPLAIN ABOUT THE HIGH price of lawyers, and now some lawyers are complaining about the high price of bar dues. The Association of the Bar of the City of New York recently hiked dues 20 percent—to a maximum $175 a year—for its 14,000 members in order to reduce a budget deficit. The deficit is still there, and now the association has incurred heavy costs in restoring its building at 42 West 44th Street to its 1896 splendor. The renovation was budgeted for $6.2 million, but the bill has risen to $9 million. "We did get a fancy building," said one lawyer, "but with the jump in the dues, a lot of people are not rejoining."

Association president Bob McKay blamed the increase in the renovation bill on unexpected electrical and telephone outlays and "the cost of doing business in New York."



Wong work: A-One, *1984.*



Law building: *Back to 1896.*

Irving: *Deal canceled.*

'Priceless' Art Irks Dealer

ANYONE WHO THINKS THE DOWNTOWN art scene is inflating on a bubble of money and hype will appreciate Martin Wong. Wong, a young painter of street scenes who already has one canvas at the Met, was about to have his first one-man show, at the Semaphore Gallery in SoHo, when he apparently got a case of the jitters. Shortly before last month's opening, he stood in front of his Ridge Street studio and started handing out his paintings—some worth as much as $5,000—to people happening by.

"I'm not used to all the money and attention, and I thought my paintings could brighten up some of my neighbors' lives," Wong said.

The Semaphore, naturally, was appalled. "We were worried we were going to lose some of the show's best art," said Annie Herron, Semaphore's assistant director. A friend who'd spotted Wong in his fit of charity talked some of the passersby into returning their gifts. Then the gallery posted fliers around the Lower East Side and paid a $40 reward for one painting valued at $4,800 and $20 for one valued at $1,500. That accounted for twelve canvases. At least four are still missing, however. One, depicting Wong's parents in front of a Chinese laundry, is in the hands of a man who is now demanding $4,800 to return it.

The exhibition managed to open, but Wong is unrepentant.

"My art dealer is upset with me, but the earnings from the lost paintings would only put me in a higher tax bracket," explained the artist. "It's too bad people gave the paintings back so fast. They should have waited for the price to rise and auctioned them off in two years."

Publishing Notes From All Over

DOUBLEDAY HAS CANCELED its contract with David Irving, the Hitler apologist who was preparing a biography of Winston Churchill ("Intelligencer," September 24). The publisher told Irving's agent that it has had second thoughts about *Churchill's War,* because it "didn't like the parts hostile to Churchill," Irving said. The book claims the British prime minister made Hitler into a bogeyman to consolidate his own political base. Doubleday wouldn't comment. Meanwhile, another New York publisher apparently still has a deal with Irving, an Englishman whose 1977 book, *Hitler's War,* claimed Hitler knew nothing of the Holocaust. The writer said that he has a contract for about $75,000 with Simon & Schuster for a book about a Jewish refugee family at the outbreak of World War II. "I bend over backwards to be an objective historian," Irving said. . . . As one of the few American journalists who have consistently written kindly about Menachem Begin, Sidney Zion never could understand why the Israeli leader kept turning him down for an interview. Now he knows. Last fall, while Zion was visiting Israel, Begin aide Yechiel Kadishai told him, "*Scanlan's.* A mistake, Zion, a mistake." It turns out that Zion, as editor of that now defunct magazine, had commissioned Begin to write an article on the differences between Begin's Irgun—the group he led against the British— and the PLO. The resulting manuscript was "embarrassing. So I sent him as nice a rejection note as I could," Zion explains in an expanded edition of his book, *Read All About It!,* being issued this fall by Berkley Books. Zion also sent along a $1,500 check. Nonetheless, he concludes, Begin has remained ever since "just another author pissed off at an editor for spiking his story."

Photographs: center, Andy Levin/Black Star; bottom, A.P./Wide World.

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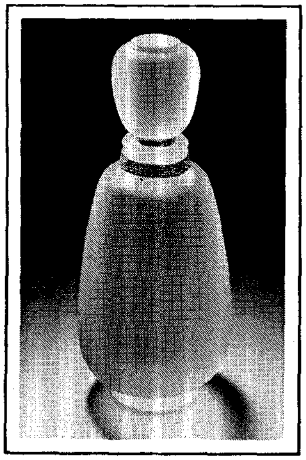

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fragrance for herself.

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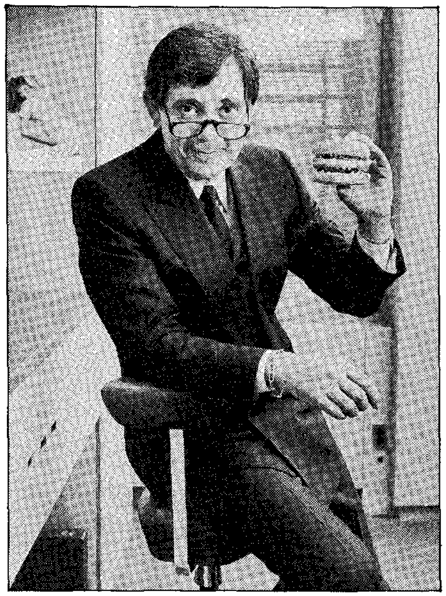
On Madison Avenue/Bernice Kanner

CREATIVE TYPES



Leadership quality: *Needham Harper's Reinhard (above) and BBDO's Rosenshine.*

The Special Delivery Banana.

Two at the Top

YOUNG & RUBICAM CHAIRMAN AND chief executive officer Ed Ney doesn't have one. Neither does Bob Jacoby, top honcho at Ted Bates Worldwide; Bill Phillips, chairman and CEO of Ogilvy & Mather International; or Ken Roman, president of Ogilvy & Mather, U.S. Nor does Don Johnston, chairman and CEO of the JWT Group, the holding company of J. Walter Thompson; Phil Geier, chairman and CEO of the Interpublic Group of Companies; or, for that matter, Bruce Crawford, the current president and CEO at BBDO International. But the man who will be king at BBDO—the world's sixth-largest ad agency—come April does. Allen Rosenshine has a reel and a book—in layman's terms, a portfolio of his creative work.

Not that Rosenshine, who originated the "Have a Pepsi Day" campaign and made his mark with Chiquita banana, has much opportunity to show it off. The last time he did so was to his sons when they were eleven and nine (they are now sixteen and fourteen), and, he quips, "they didn't offer me a job." But Rosenshine once turned one down—the No. 2 spot in a now-defunct Philadelphia advertising agency—when the chairman, who hadn't seen his reel, decided that it really wasn't necessary. "I'm convinced you're the right person," he told Rosenshine. "I'm convinced I'm no longer interested," Rosenshine responded.

At 45, Allen Rosenshine may be the highest-ranked advertising executive with a portfolio. Indeed, even Young & Rubicam heir apparent Alex Kroll, a former copywriter (and pro-footballer), doesn't have one. And while Keith Reinhard, who has wielded both pen and brush and was named chairman and CEO of Needham Harper Worldwide (formerly Needham, Harper & Steers) in September, has a jumble of his work, it isn't organized into a reel or book. The same goes for Burt Manning, erstwhile copywriter and chairman and CEO of J. Walter Thompson USA.

Creative types running the kingdoms are not unheard of in the advertising world, though they are more the exception than the rule. The industry today is led largely by businessmen with a clearer eye for numbers than for typefaces. It was not always thus: Fairfax Cone, Leo Burnett, Bill Bernbach, and David Ogilvy propelled their agencies to greatness largely through their creative genius. But the first three have died, and Ogilvy is holed up at Touffou, his French château, his agency now in the capable hands of businessmen. Mary Wells Lawrence, who painted the Braniff planes pastels and presided over the funny no-matter-what-shape-your-stomach's-in Alka-Seltzer campaign—and who had trained in management long before starting her own agency—is the last of the old line of creatives at the helm.

The new line includes Kroll, Manning, Reinhard, and Rosenshine. Some say their ascension is a reaction to the seventies. "We're seeing a swing back to an emphasis on creativity," says Reinhard, who came up with "Like a Good Neighbor" for State Farm insurance and "You, You're the One" and "You Deserve a Break Today" for guess who. "Survey after survey shows clients want one thing from an ad agency more than anything else," he says. "Outstanding creative product. In the valley of the seventies, you could say the MBA's took over the court and it was marketing by science. Now we're harking back to the sixties, when creative was king."

"But it's not just we four," says Manning, who spent six years of his youth supporting his addiction to writing novels, short stories, and plays by working as a janitor, a warehouse and drugstore clerk, and a door-to-door salesman of encyclopedias, pots and pans, and cemetery lots. Indeed, there are creative types heading several other agencies. The trend suggests that "we're getting back to our heritage, acknowledging the primacy of the product of our business," he says. "Why should there be a prejudice against copywriters?" adds Kroll. "Leaders are chosen because they're outstanding leaders, not because they represent a particular craft or cult."

Rosenshine's election is different from the others', for BBDO is a different sort of agency. Acclaimed for its management and its consistent profits, it is the darling of Wall Street. (While the average public agency reported profits of around 9 percent last year, BBDO's hovered at 14 percent.) BBDO scored an A on *Adweek*'s report card for 1983 largely on the strength of its 18.5 percent billings growth and management savvy that resulted in the best stock showing of the publicly traded agencies. (An investor who plunked down $18,000 for 1,000 shares of BBDO stock a decade ago, when the company first went public, would have had an investment worth $82,000 by the end of last year and been $23,000 richer from dividends.)

Adweek confessed surprise at how good BBDO's reel was, too: This is the agency that brings good things to life for G.E., the one behind those spacey MTV-style Dodge commercials, the new-

Photographs by James Nachtwey/Black Star.

MADEMOISELLE. THIS MISS IS A HIT.

MADEMOISELLE
best yet!
fall fashion
big-city pretty!

SHARING, STRIVING, SUCCEEDING.

That's the story of our reader and the story of our magazine.

Now, in *our seventh consecutive year of nonstop growth,* we continue to share our success with our smart advertisers.

While we sell out at the newsstands, they sell out at the stores. As our circulation soars, their profits boom. Our record-breaking number of ad pages is matched only by the size of their record-breaking reorders.

With the best of the single, well-educated, well-to-do young working women's market behind us, Mademoiselle gives marketers what they want most. A share of the wealth.

TODAY'S HIT MAGAZINE FOR YOUNG WOMEN

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look Diet Pepsi spots, and the most famous commercial in history, thanks to Michael Jackson. Alan Gottesman of L. F. Rothschild, Unterberg, Towbin calls BBDO "the shop we measure the others by" and contends that its current streak of new business "will just pile icing on top of an already rich cake." And Value Line noted in a recent report that this agency "makes it look easy."

Bruce Crawford, 55, a former account representative and the man who engineered BBDO's financial success, is off to try his hand at the Metropolitan Opera Association, where he became president in May and will become general manager on January 1, 1986, nine months after Rosenshine, his lieutenant and the chairman of BBDO's domestic subsidiary, will have succeeded him.

In 1965, despite the objection of one of three interviewers, Rosenshine joined the agency as a copywriter after toiling for three years at J. B. Rundle, an industrial ad agency. His first triumph at BBDO, for Du Pont packaging film, appeared in the *Macaroni Journal.*

Rosenshine got his break when the agency solicited new ideas for its Pepsi client. James Jordan, then the creative doyen, admired Rosenshine's submission and had him transferred to a consumer-products unit. There he helped position Right Guard as the nemesis of Don Rickles: His act is making people sweat, Right Guard's is preventing it. His "Meet the Baby Faces" campaign, done on speculation, won the agency the Gillette Techmatic account. And, while not great art, his Pine-Sol jingle—"Cleans up odors oh so well. / Kills household germs that make things smell"—helped the product maintain its position as a best-selling household cleaner through the mid-seventies. He amassed a pantryful of awards for Chiquita bananas. (One ad ran only once; it was summarily dropped when someone questioned its phallic overtones.) And it was primarily the mad scientist struggling in the lab with steel skins and crossing banana trees with rubber plants to come up with a better way to protect the fruit that helped Rosenshine scale the creative ladder, to executive vice-president, president, chairman and chief executive officer of the domestic subsidiary, and, soon, president and CEO of the whole worldwide caboodle.

Reinhard and Rosenshine are as different as the agencies they helped shape, though there are some coincidental similarities. Reinhard's father was an upholsterer who died when Reinhard was three. The boy's first job was pulling weeds in muck fields in the Mennonite community of Berne, Indiana. Rosenshine's dad was a pharmacist who died when the boy was eleven. His first job was in the rug department at Macy's, not far from the middle-class

If you haven't seen our multi-million dollar renovation, you haven't seen the St. Moritz.

Guests of the St. Moritz have always been taken with our dedication to superior service and elegant decor. And now they're also taken to their rooms (rooms with all new windows) by four new super-speed elevators. Our multi-million dollar renovation carefully blends the traditions of a fine European hotel with the pace of a modern day mecca.

You can linger over an aperitif in our recently remodeled Cafe de la Paix or snack on old world confections at world famous Rumpelmayer's. There's our popular piano bar for late night interludes. And sumptuous buffets catering to the business luncheon. The rates are surprisingly affordable for the best of both worlds.

And it's no wonder. Who oversees this hotel overlooking Central Park?

Leona Helmsley, who else?

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Skin less-than-perfect? You can improve it. Let Clarins, France's premier skin care authority, come to the rescue — with gentle exfoliating treatments based on natural plant extracts.

Clarins recognizes the causes.

Skin continually renews itself, pushing cells to the surface. Daily cleansing helps to remove surface impurities, but is not enough to slough off this layer of dead skin cells. Dull skin, flaky patches and clogged pores often result. Skin texture may become uneven. Erase these troubles by taking one step beyond conventional cleansing: exfoliation.

Clarins is the Problem-Solver.

Give skin a youthful glow with Clarins exfoliating treatments for face and body. They deeply cleanse and refine skin texture, allowing for better absorption and maximum benefits of moisturizing treatments. Over 30 years of experience in Clarins' Parisian "Institut de Beauté" has proven exfoliation keeps skin under control. Dermatologically and allergy-tested, these treatments help maintain healthy, youthful looking skin from head-to-toe.

CLARINS
PARIS
Gommage Exfoliant pour une peau neuve
Exfoliating Body-Scrub for a "new skin"
body beauty-treatment
CLARINS
PARIS
Doux Peeling Visage
Gentle Facial Peeling
with plant extracts

Clarins Gentle Facial Peeling "erases" imperfections and impurities.

Put a fresh new face forward! Lift-off dead skin cells and excess oil secretions with this deeply cleansing treatment. It's unique. Containing absorbent, natural clay to help eliminate blackheads; plant extracts from mallow, elder and burdock soothe and soften. Helps normalize the problem T-zone area and polish the skin to a new radiance.

Clarins Exfoliating Body-Scrub softens and silkens skin texture.

You'll feel immediate results. Fine, spheric polishing grains act to gently refine even the roughest areas (elbows, knees and feet). Licorice extract soothes and prevents irritation. Skin is left pure, renewed, stimulated. A beauty tip — the answer to your back break-out problems.

Clarins Skin Care Specialists offer personal beauty advice.

Consult with a Clarins Skin Care Specialist and have your personal Beauty Prescription completed. And, receive a sample of a Clarins product, selected just for you! Clarins specializes in skin care for the face, bust, body and tanning. Act today and join millions of women world-wide who depend on Clarins to answer their skin care needs.

Gentle Facial Peeling with natural plant extracts	• Refines facial skin texture, letting your freshest layer of skin shine through • Helps to avoid break-outs and blackheads • Unique and effective for all skin types
Exfoliating Body-Scrub with natural plant extracts	• Helps soften and restore skin tissue • Non-irritating polishing grains help remove surface impurities • Helps silken and smooth rough areas of the skin

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PARIS

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The finest new condominium residence on the upper west side. Period.

A tower residence at 79th Street and Columbus Avenue surrounds you with New York's most magnificent new condominium. Where every window looks out on some of New York's countless other treasures. Olympian views of Central Park: the Great Lawn, Reservoir, Lakes, Belvedere Castle and Sheep Meadow. The American Museum of Natural History and Fifth Avenue's Museum Mile. The fashionable Upper West Side neighborhood. Both of Manhattan's rivers. A half-dozen world famous bridges. The city's breathtaking sunrises and sunsets.

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It's a unique opportunity to own a brand new condominium in a most elegant location on the Upper West Side. A two-bedroom residence at Park Belvedere will also provide a brilliant setting for the lifestyle you've dreamed of owning. Generously proportioned rooms, 9-foot ceilings and Italian marble master baths continue the traditional values and elegance of Central Park West. Prices for one-bedroom apartments begin at $240,000. Two-bedrooms from $340,000. A wide selection of two- and three-bedroom tower residences with panoramic Central Park views are priced from $525,000.

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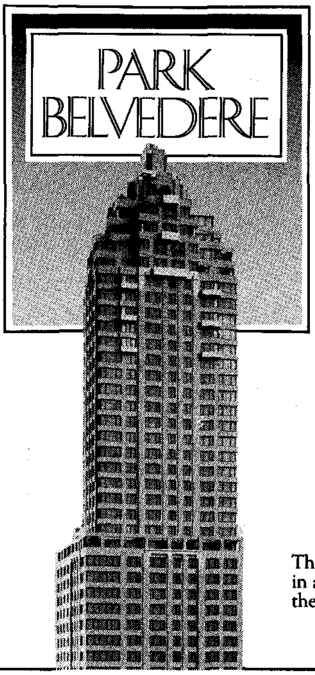

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Long Island City section of Queens where he grew up. Each has one brother as his only sibling. Rosenshine graduated from Stuyvesant High School at age sixteen and spent three years at Columbia College boning up on chemical engineering before switching to English literature. Reinhard was too poor to go to college. In his work, Reinhard relies on a reach-out-and-touch strategy; in his personal life, a down-home country charm. Rosenshine's ads depend on humor, and his conversation is sprinkled with dry wit.

Reinhard gravitates to the limelight. He's a performer who enlivens business pitches by breaking into song. A year ago, he starred in an industry show, singing with a 45-piece orchestra. Those kinds of shenanigans would make Rosenshine blanch.

But he does break out from his traditional low profile to take a stand on issues he cares about. Rosenshine has railed against the handcuffs copy research has clamped on creativity, bemoaning the "mathematical procedures and slide-rule measurements that turn advertising into less than an art and more of a so-called science." Reinhard, too, has taken stands while climbing the rungs of the world's nineteenth-largest ad agency. He has decried the portrayal of women in commercials, and recently told the Women's Advertising Club of Chicago, "You've come a short way, baby."

The rung-climbing began at 29, when Reinhard joined Needham, Louis and Brorby, the defunct forerunner of his current agency. He was its oldest beginning copywriter, having previously done commercial artwork. His first assignment: create 26 humorous radio spots for State Farm insurance. "As the most junior member of the agency, I sat next to the Coke machine and made change all day long," Reinhard recalls. "All night I typed and typed until I laughed." One bit that made him laugh concerned a car slowly sinking into quicksand. The State Farm agent arrives on the scene and observes, "That car is completely covered."

Reinhard's style progressed as he moved up the corporate ladder to president of the Chicago agency, then chairman and CEO of Needham, Harper & Steers/USA and ultimately of the worldwide operation. Along the way he wrote, "Grab a bucket and mop, / Scrub the bottom and top. / . . . At McDonald's, it's clean." Remember?

Too bad Reinhard doesn't have a portfolio to flip through and reminisce over. As for Rosenshine, he doesn't expect to haul out his reel again anytime soon. He'll show it to his daughters when they're old enough to appreciate what their father has done. But right now they're only one and two. ■

JOHNNY'S GROWN UP. BUT HE STILL NEEDS FINANCIAL ADVICE.

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On the way from the piggy bank to the savings bank, Baby Boomers became the most affluent young Americans in history. (It wasn't just Johnny, but Sally too—fully 70% of female Boomers work.)

Naturally, such financial success deserves credit, which Boomers get and use freely. But they also want to exercise other options, be they stock or something else.

Boomers are in Money Market Funds. Mutual Funds. Ginnie Maes. IRAs. Futures. NOWs.

They buy Bonds and Bullion. Stocks and Securities. As well as condos, co-ops, and CDs.

They'll buy any idea that helps them save, stretch, shelter, even spend their money better.

And Boomers have lots of money to play with. They take home almost half of all U.S. personal income.

They also take home more copies of People than any other group. People's quick, to-the-point style is the perfect read for a generation raised on television. That's why two-thirds of our 21 million readers are Boomers.

The Boomers are booming and so is People. Our ad pages are up 16% so far this year.

Boomers have the means. And we're the means to reach them.

People weekly

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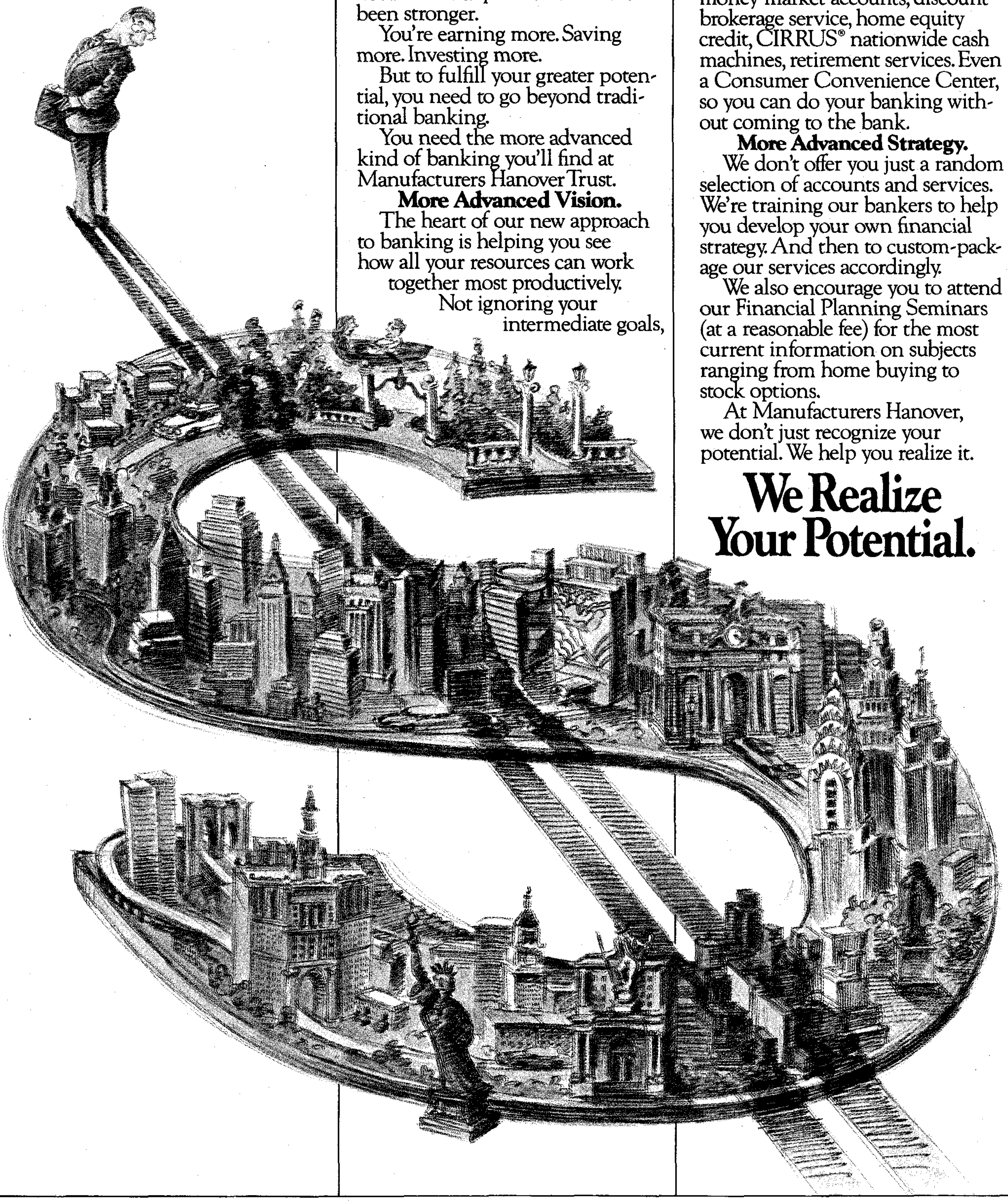

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THOUGHTWARE

Brainstorming on the Screen

WHEN YOU INVOKE THOR, AN ENORMOUS, glowing logo appears on your computer screen—THE POWER OF THOR: THOUGHT ORGANIZER. There's no accompanying digital crash of thunder. Instead you get a simple electronic menu that allows you to record your thoughts automatically and then classify them by content and category.

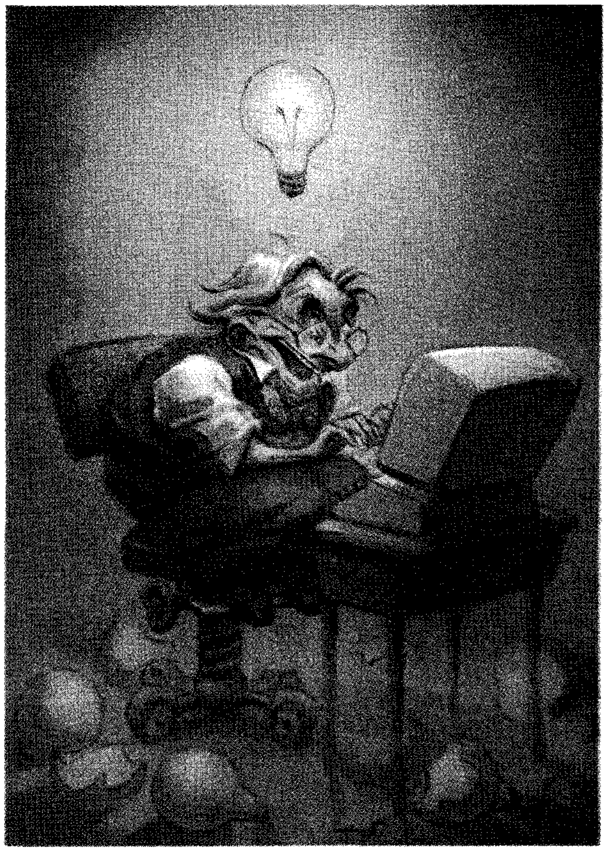
Thor is just one example of a new class of software called idea processors. Now you can play mind games with yourself. Using the State of Mind command key, you can retrieve your idea by date of entry or by any of ten words you have chosen to label it. Using the Brainscan function, you can edit thoughts, collect them in groups, recategorize them, or simply "forget" them.

"It's like having extra storage space for your mind," says David Rossi, vice-president of Thor's manufacturer, Fastware, Inc., of East Orange, New Jersey. "Now if you have a great idea, you'll never lose track of it. You don't have to constantly reinvent the wheel." While a true "thinking machine" is still years away, these programs transform today's computer into a practical thinking man's machine. They help you exert mind over your gray matter. An idea processor is a tool for manipulating data—in this case not only straightforward words or numbers but multilevel concepts.

For instance, say I wanted to use Thor to store the basic idea for this column. I go to the main menu and press the F1 key for New Thought. A blank screen is now at my disposal. I type in "Roundup of idea-processing software. Include ThinkTank, Thor, Brainstormer."

To classify my idea so I can find it later, I press the F7 Categorize key and get a screen with ten blank tags: five for labeling my idea by category and five by content. Under category, I type in "article idea," "software story," "New York Magazine article." And under content, I type in "idea processor," "thinking tools," "ThinkTank," etc.

Whenever I want to find my thought again, I just hit the F2 State of Mind key and type in any one of my labels—or just the date of conception. Thor performs a Brainscan (search) through my data base, and my idea appears on the screen in all its original vagueness.



Thinking man's machine: *No need to reinvent the wheel.*

With Thor, you can create a personal "Source"-style data base of your own ideas or perform more mundane tasks, such as setting up a Rolodex or daily diary. Thor is available for the IBM P.C. and costs $295.

There are already about half a dozen idea-processing programs available, ranging in price from $60 to $695. Some are like basic Vegomatics—they dish up your thoughts in dozens of different ways. Others are like sophisticated Cuisinarts, creating subtle blends of ingredients that used to be difficult to mix.

"Until recently, getting a new idea was like waiting for an apple to fall on your head," says Eric Bienstock. "But why shouldn't you use a long pair of shears if you've got one? The human mind is the final frontier—and computers can help you explore your own thought processes." Bienstock is the director of New York's Edward de Bono School of Thinking, named for the popular and prolific English thinker.

Don't expect an electronic eureka every time you sit down at the keyboard. Basically, these programs bridge the gap between conventional word processors and data-base systems. They are tools for organization, not sources of inspiration. Says Ronnie Ward of Future Computing, "This isn't a major breakthrough, but it's a nice form of 'convenienceware.' "

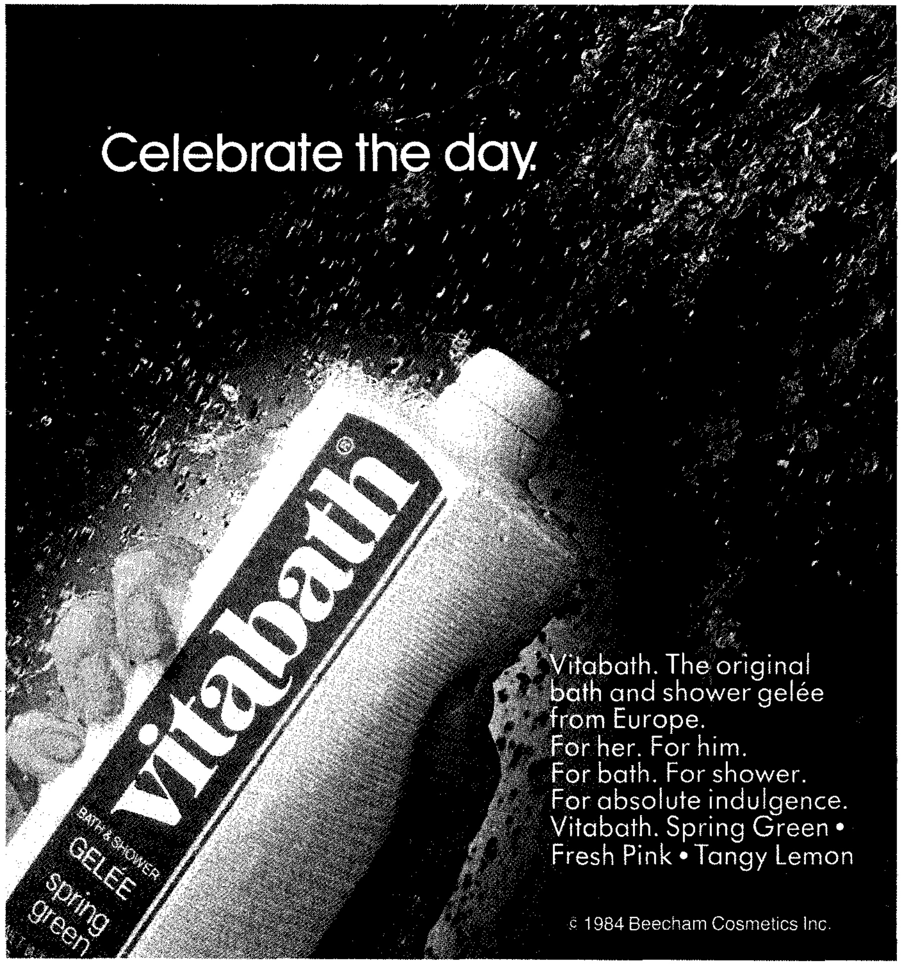
Idea processors come in different types. There are programs that, like Thor, serve as free-form data bases to store and retrieve your thoughts automatically. Then there are electronic outlines that provide a flexible structure for developing a specific project from inception to completion. There is even an idea generator—you feed it some key themes and it spits out hundreds of random combinations. Says MIT psychologist Sherry Turkle, author of *The Second Self: Computers and the Human Spirit,* "This technology may not be the be-all and end-all of thinking tools, but it provides a window into new possibilities for organizing, reorganizing, and relating to your ideas."

ThinkTank was the first idea processor on the market. Introduced a little over a year ago, it is still on the Softsel Hot List of best-selling software. This program from Living Videotext, Inc., in Mountain View, California, automates the outline you learned in grade school. But unlike its paper counterpart, ThinkTank doesn't force you to organize your ideas at first. You enter your thoughts in their original disorder. Later, you can move them around the screen at will to create a complex hierarchy of as many as 10,000 headings and subheadings. These can be single words, sentences, or even whole paragraphs.

Says David Winer, company president and the mastermind behind ThinkTank, "You know those sticky little 3M notepads? ThinkTank provides an electronic alternative to plastering them all over your office when you're trying to remember a million details. It's also great for just brainstorming—entering ideas as you think of them and figuring out where they belong later."

Gail Heimberg, manager of the computer department at the McGraw-Hill Bookstore, says ThinkTank helps her

Illustration by Peter de Sève.



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plot out new projects, from a book idea to a fully documented business plan. Michael Walsh, a lawyer with a major New York firm, says ThinkTank is invaluable for tracking convoluted cases of corporate-debt restructuring.

ThinkTank ranges from $145 to $195 for the IBM P.C., the Macintosh, the Apple IIe and III, and the new Data General/One portable computer.

The Idea Processor from Idea Ware in New York City combines a sophisticated word-processing program with an electronic card catalogue. In effect, it provides you with tools for generating text based on data organized in this built-in reference library—and as such is the perfect tool for serious writers. It is somewhat akin to Thor in that each "card" can be filed and cross-referenced by key words. The cards contain both graphics and text—up to 1,500 words—and can be called up at any time to review the material, revise it, or dump it directly into your document. The Idea Processor, for the IBM P.C., sells for $295.

Brainstormer is in a class by itself. This $60 program is published by Soft Path Systems in Eugene, Oregon, and runs on Kaypro, TRS-80, and Apple computers. Brainstormer is a tool for generating rather than organizing ideas. You simply enter in an idea—a conceptual problem you want to solve or an area you want to explore, along with as many as ten themes—and it does the rest.

For example, say you want to explore your eating options within the restrictions of a low-calorie diet. You type in your area of interest—"diet menu." Now Brainstormer asks you for up to ten themes or subheadings for the general topic. You type in various courses for each meal: breakfast beverage, lunch entrée, dinner dessert.

The program then prompts you to suggest from one to ten variations on each of these themes: for example, tea or coffee for breakfast beverage, soup or salad for lunch, and so on. (You can get even more specific and give exact amounts of certain foods—such as three ounces of cottage cheese, two slices of whole-wheat toast.) The program does some quick calculations and regurgitates an astonishing fact: It can generate up to 420 million different menus from the ingredients it has digested.

To see the various options, just press the M key for Mode, P for Probe, and G for Generate. Now each time you press G, the left side of the computer screen will display the themes you originally listed (meal courses), and the right side will display random selections of the food rations you fed it earlier. By reading across, you can come up with some unusual (if not always appetizing) choices: three-fourths of an ounce of flounder for breakfast?

The program complements the methods of Edward de Bono, who coined the term "lateral thinking," defined by the *Oxford English Dictionary* as "a way of thinking which seeks the solution to intractable problems through unorthodox methods." Milton Adler, an Illinois psychologist, "Brainstorms" to prepare therapeutic workshops. And a California screenwriter, David Ketchum, uses the program to help write TV scripts for *The Love Boat.*

Are idea processors a good idea? It all depends on how you use them. Those addicted to metacognition—thinking about thinking—may find the computerized version illuminating; others may not have the discipline to sit down at a keyboard every time an original idea leaks into their "wetware" (brain cells). "Systems that make you tag your ideas with labels when they should remain ambiguous could interfere with the natural process," says Turkle. Adds Bienstock, "Practicing any kind of thinking is like doing push-ups. But no software will do your thinking for you. You still have to come up with ideas. There's an acronym in the computer industry—GIGO: 'Garbage in; garbage out.' "

Other idea processors: MaxThink, a $60 program made for the IBM P.C. by MaxThink, Inc., in Piedmont, California, is a direct descendant of the de Bono technique. Framework is the Mercedes of electronic outliners. This $695 integrated-software package, also for the IBM P.C., from Ashton-Tate of Culver City, California (makers of dBASE II), includes, besides an outliner, six other functions: word processing, data filing, spreadsheet, graphics, telecommunications, and a programming language. And finally, Kamas, from Compusophic Systems in Aloha, Oregon, sells for $175 and is the first outliner for CP/M machines.

Best Bytes

Microflea: A WALKMAN FOR DOGS? NOT exactly. The Microtech Flea & Tick Collar's audio level is so high even man's best friend can't hear it. But the little buggers can—and they will migrate to the animal's tail before taking off for good, or so says inventor Frank Bianco of Miami, Florida, who adds that as long as the collar's on, the fleas won't be back. It's $69.95, but Bianco insists that dog owners spend more than that on flea prevention. From BioTechnology, Inc., 6924 N.W. 46th Street, Miami, Florida 33166.

Digital OED: The *Oxford English Dictionary* is going digital. A $10-million, two-year project is now under way to convert the authoritative lexicon into bits and bytes. When it is done, it will include every syllable in the English language since the year 1150.

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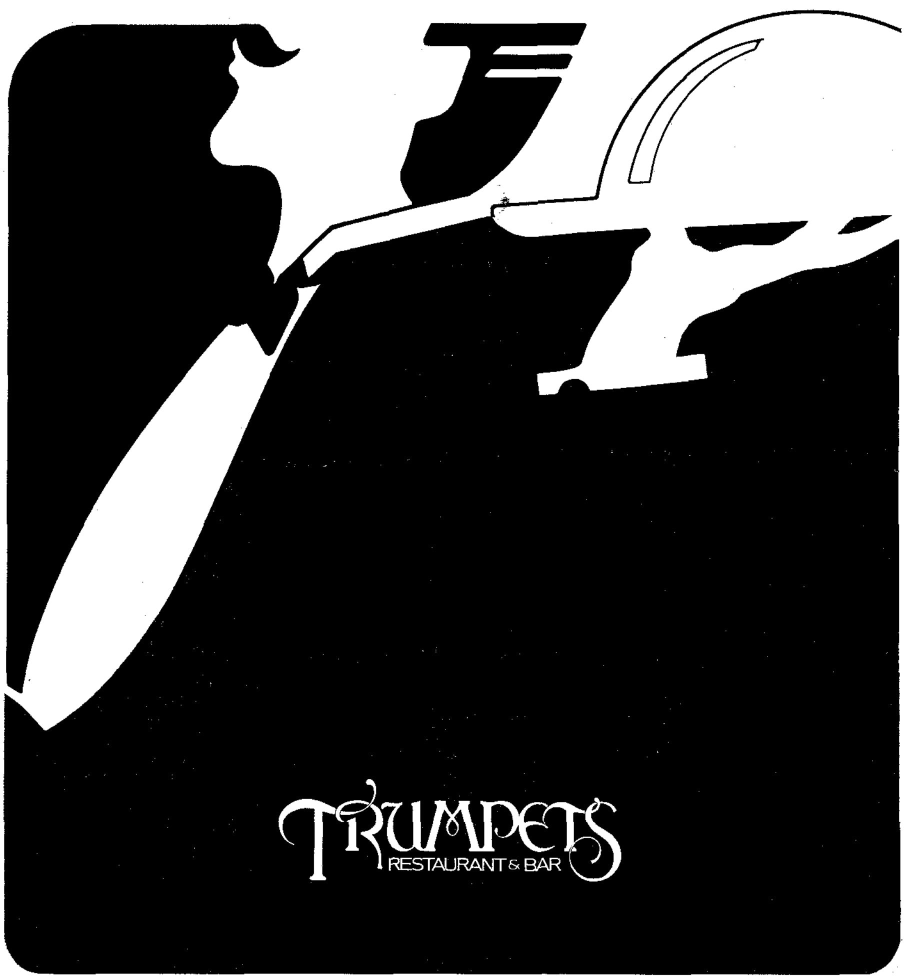
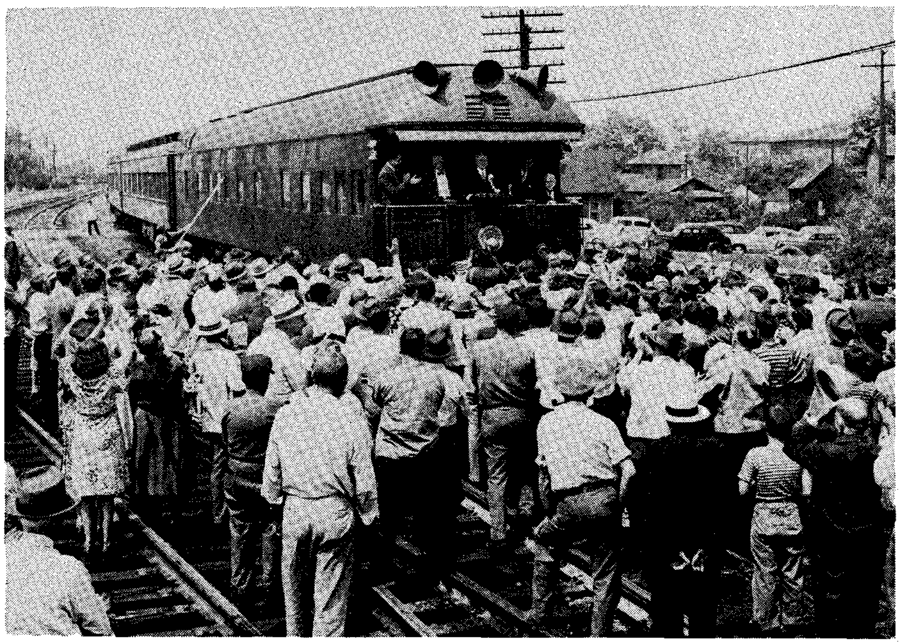


The National Interest/Michael Kramer

OHIO OR BUST



Bound for glory: *President Truman en route to victory in Ohio.*

State of Things to Come

GEORGE BUSH WAS COMING TO TOWN, and despite the rain the picnic was going ahead as scheduled. The only thing left to do was assemble a crowd. These days, almost no one shows up for a political rally unprompted. Like football, it can be seen better on television. Only Geraldine Ferraro packs them in, but the experts say it's mostly curiosity. "The rest of them," says a Reagan aide, "Mondale, Bush, even the president, are just stale bread. You really gotta work to get those guys a crowd."

So there at the intersection of 9th and Euclid in downtown Cleveland, the local GOP machine was doing just that. The man dressed like a gorilla was there. And so was the "chicken" and the band, and the volunteers with the fliers. And right in the middle of it all was Bob Hughes, the Republican-party chairman of Cuyahoga County—Cleveland and its suburbs. Hughes, a hands-on political boss who leaves nothing to chance, was tying the balloons his brother blew up.

Among those watching was a Democrat named Tim Hagan, a Cuyahoga County commissioner and the co-chairman of Walter Mondale's Ohio campaign. "I guess that just about sums up the difference," says Hagan, who is himself spending most days attacking the Reagan administration as "all rich, all white, and all wrong. The Republicans are totally committed and tireless. They cover even the most minor bases. Nothing falls through the cracks. They're true believers. They're *certain*. They *know*. We're not sure of *anything*. There are just too many existentialists in the Democratic party, including me. So if you had to characterize our campaign, well, it's not like theirs."

Few if any states are as crucial to a Democratic presidential candidate as Ohio, a "must win" for one historical reason: No Republican has ever got to the White House without carrying Ohio. And this year especially, considering Ronald Reagan's huge electoral-vote lead in the South and West, Mondale must carry Ohio if he is to have any chance at all. Given the near certainty of a Republican lock on 250 electoral votes, Ohio's 23 can alone put Reagan over the top. Which helps to explain why the Republicans have fiddled with their geography. For the Reagan campaign's purposes, Ohio is in the Northeast—just so that Roger Stone, one of the GOP's best political minds and the campaign's Northeast coordinator, can oversee the operation.

Stone and his colleagues are sticklers for detail. Every activity is undertaken for a specific purpose, particularly where the president is concerned. Mondale often drops in at events simply because an old friend asks him to. Ronald Reagan goes only where his handlers have determined that he's needed. So when Stone—who deals in media markets rather than conventional geographic entities like cities—determined that Reagan was not doing quite as well in Cincinnati as the GOP's pre-programmed target called for, the president was dispatched to stir things up. "There's just no way to overestimate the impact a president, any president, has in a local media market," says Stone. "The stories run for days both before and after he shows up. They're not just about the visit itself, but about stuff like what he has to eat and how the local police chief interfaces with the Secret Service. We always get an uptick in the polls when the president goes someplace, and Cincinnati was no exception." (Right now, by the way, Stone thinks Reagan's position in western Ohio could use some shoring up. So sometime this week, if the schedule holds, Reagan will whistle-stop from Dayton to Toledo. He'll follow the route Harry Truman took in 1948, and he'll even use the same train. A coincidence? "Nothing's a coincidence," says Stone.)

Meanwhile, in Cuyahoga County, Bob Hughes, whom Stone calls "the best urban politician in the country," has been busy completing his voter-registration and absentee-ballot drive. "This is not like what the Democrats do," says Hughes. "They never pre-screen. They just go to supermarkets and the unemployment lines and register whoever happens to be there. The D's don't discriminate." (But they aren't altogether dumb. When the Democrats realized that their registration effort at Ohio State was rounding up more Reagan than Mondale supporters, they pulled the plug.) "We do what we call pre-qualifying," says Hughes. "First of all, we don't even go into neighborhoods that aren't somewhat Republican-oriented, and that's not many in Cleveland. And then we telephone people to make sure not only that they aren't already registered but that they're backing Reagan. We don't care about the other kind. Then, and only then, do we send someone to their home to register them."

Cuyahoga County is the key to Ohio. The rule is that a Democrat must come out of Cuyahoga with a plurality of at least 100,000 votes just to have a *chance* of carrying the state. In 1976, Jimmy Carter got away with slightly less only because his southern background and religious aura appealed to the redneck Bible Belters in southeastern Ohio. But Carter fooled them only once, and Reagan took Ohio in 1980—with Carter get-

Photograph: A.P./Wide World.

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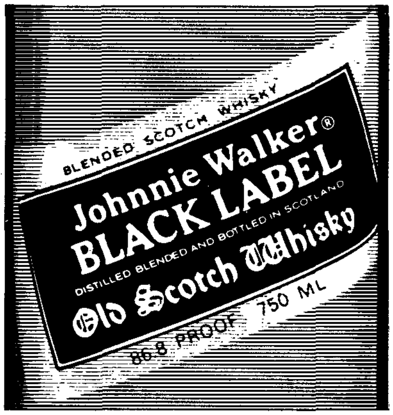
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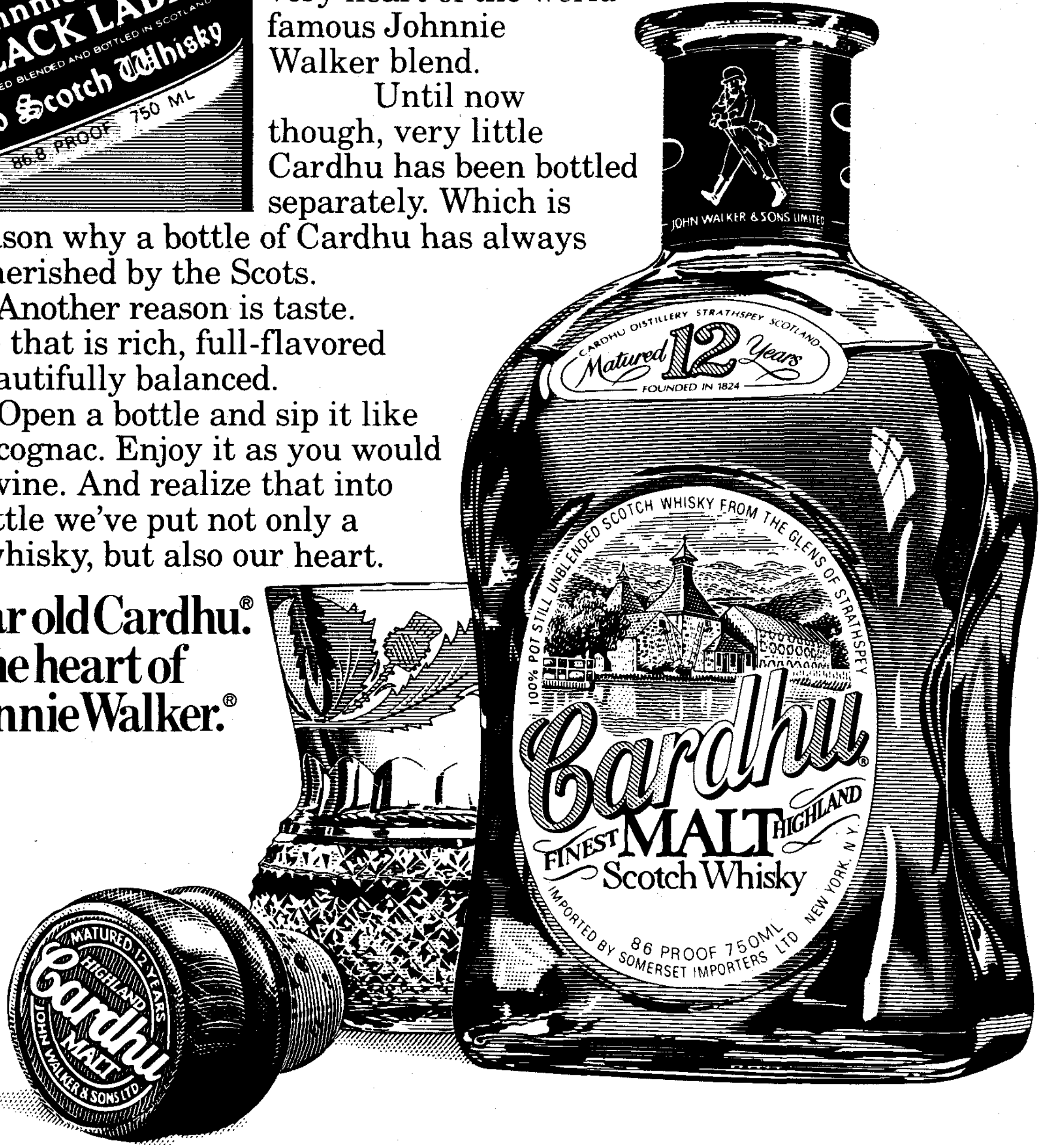
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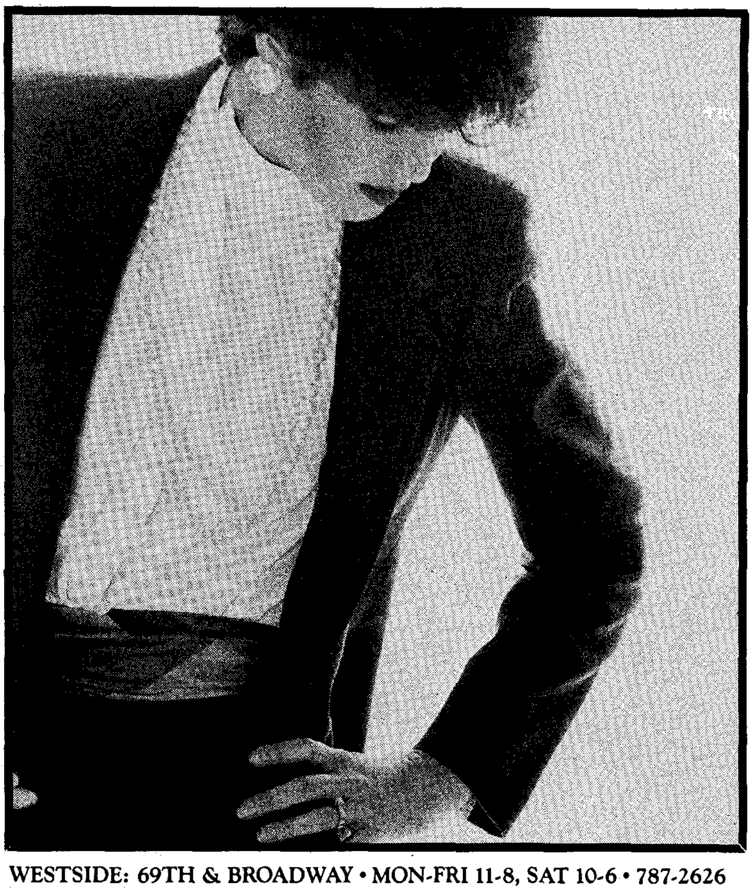

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ting only a 53,000-vote plurality in Cuyahoga.

Cuyahoga, and indeed all of Ohio, should be ripe for Mondale. All over the state, the recovery has been real, but random. Many of the steel mills closed in the past decade will never reopen. Only West Virginia has a higher percentage of its unemployed out of work for more than 27 weeks—a measure of chronic joblessness. But as of today, Ohio, like most of the rest of the nation, is Reagan country. The president's lead is seventeen points.

Much of the reason for this is attributable to what we now know about Mondale's failure on the leadership index, and to the fact that his issues fail to impress even those most adversely affected by Reaganism. In Ohio, for instance, one would assume that Mondale's protectionist views would appeal to the state's steelworkers. "But we're finding that they're more sophisticated than that," says Bob Hughes. "A good many of them agree that protectionism is the *problem,* not the solution."

Still, a good deal of Mondale's poor showing in Ohio—and elsewhere—is due simply to his lousy campaign. In Ohio, Mondale's mess began when control of the statewide effort passed from Tim Hagan to Governor Dick Celeste. On paper, the turn to Celeste was a smart move. The governor's political machine, derisively called the Celestials by the rest of Ohio's professional Democrats, reaches throughout the state. But thematically, Mondale couldn't have done worse. Celeste recently pushed through an unpopular tax increase, and the Republicans are having a field day with commercials that say, "If you liked Dick Celeste's tax increase, you'll love Walter Mondale's."

"Reagan is running away here," says Tim Hagan, "because he's getting almost 30 percent of the Democratic vote. And 40 percent of those people say they are for Reagan because of the tax issue." Ohio, says Roger Stone, "is one of only a handful of states where the election is not being driven by the economy. In Ohio, the key is taxes, and Mondale is on the wrong side of the issue. So Mondale not only upset the locals by favoring Celeste over Hagan, he took his own major albatross—his pledge to raise taxes—and pushed it right out front where we could attack it. We couldn't have designed it better ourselves." And just to reinforce the point, the GOP is preparing a special tax spot for Cleveland: In the campaign's closing days, Clevelanders will be told that, on average, the burden of Mondale's tax increase will be the equivalent of an extra four mortgage payments per year.

Besides the internecine warfare—so extensive that it alone could probably doom Mondale in Ohio—Cleveland is representative of a more fundamental Democratic problem, the racially polarized nature of this year's presidential race. Mondale, as everyone knows, is strongly backed by the nation's blacks, but there isn't a state he can win without significant white support. In Cleveland, this means Mondale must carry the blue-collar sections that, like Parma, are overwhelmingly white and Democratic but that went for Reagan in 1980. "The point," says Francis Rutkowski, a local Polish-American official, "is that in places like Parma the people don't like welfare, they don't like Jesse Jackson, and they don't like the 'Rainbow Coalition' making demands. It really isn't any more complicated than that."

But it is. Mondale is in a box. To make a run at the whites of Parma, he must mute the very themes that can energize the blacks to vote in the record numbers he needs. At one time, he might have been able to rely on the local black leadership to do his work for him. But the blacks are themselves divided between the pro- and anti-Jackson factions, and they already seem to have turned their attention to other, local concerns.

"Blacks aren't motivated to vote by television and direct mail," says Tony Garofoli, a former Democratic-party leader in Cleveland. "They need the big shots like Jesse to come in here and turn them on. But that's the kind of show that most offends the whites.

"And on top of this," says Garofoli, "there's something just as bad. The local *white* Democratic leaders are sitting on their hands, too. The programs they need to function, the source of their power at the municipal level, are now firmly entrenched. They worried about Reagan doing away with them, but the opposite has happened. Because of Reagan's desire to return programs and funds to the localities, the local leaders find themselves with even more to dispense. They like the situation, so they have little incentive to beat the drums for Mondale. I frankly don't know what he can do to overcome all this. Someone like Tim [Hagan] thinks Mondale needs to show his humanity. I think he needs to show strength. Tim thinks Mondale ought to demonstrate his compassion. I think he should have kicked Gromyko in the balls."

How bad is it for Mondale now—a few days before the first debate? "Well, says Tony Garofoli, "we *do* have a shot. We're on the ballot. And I have to say that it isn't quite as bad as in '72. Then, with McGovern, the local officials were so anxious not to be associated with the top of the ticket that when I called them together for a pep talk three weeks before the election they kept their overcoats on so they could get out of the room real quick in case some reporters happened on our meeting." ■

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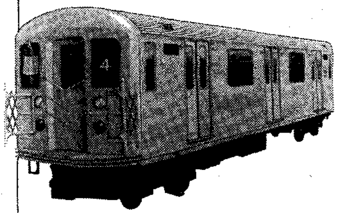
FAST TRACK

AMENITIES

Tunnel Vision

NOT LONG AGO, A GROUP OF people waiting on a Grand Central station subway platform were taken by surprise when a spanking-new stainless-steel train pulled up instead of the usual war-torn No. 4. Assuming the train couldn't possibly be meant for them, most riders did not get on. In fact, the cars were part of the new Japanese-made fleet that the city is gradually introducing.



Right now, twelve of the new trains, manufactured by Kawasaki Heavy Industries, Ltd., of Tokyo, are running on the Lexington Avenue line. The cars are said to be graffiti-resistant and air-conditioned, and have orange fiberglass seats.

According to Donna Evans, a spokeswoman for the Transit Authority, two or three new trains (made up of ten cars) have been put in service each month since April.

"These are the first additions to the system since the No. 7 line got new trains twenty years ago," said Evans. Twenty more of the Kawasakis could be running on the East Side by next year.

So far, even normally skeptical passengers seem pleased.

"They're actually clean," said one rider. "Unlike the old subways, these look like, well, trains." P.B.

PRICES

HERE'S WHAT IT COSTS TO get your future told around New York these days:

☐ Astrology reading at Lynne Palmer (1675 York Avenue), $104.

☐ Palm reading at Sorina Adivinadora (133 East 31st Street), $30.

☐ One-year biorhythm chart at Biorhythm Computers, Inc. (347 West 57th Street), $19.95.

☐ Tarot-card reading with Zachary Asher at the Red Parrot (617 West 57th Street), $60 an hour.

BRIEF LIVES

BIG CITY BLUES

"NEW YORK CAN BE SO APPEALING, EVEN when it's rotten," says Jay McInerney, 29, whose very funny first novel, *Bright Lights, Big City,* is about a glib young man done in by an almost lethal dose of the town. McInerney's hero, a researcher at a magazine much like *The New Yorker,* loses his wife, a fashion model, chases himself through dark Manhattan nightspots, and then loses his job.

In 1979, after two years in Japan, McInerney came to New York planning to write fiction and journalism. He married a model, but the marriage didn't last. He "failed utterly" in his fiction writing, joined *The New Yorker*'s fact-checking department, and lived through a year's "rough sledding" there because of late nights out and a novelistic turn of mind. In 1980, he left for a part-time job at Random House and one day found himself at lunch with Raymond Carver. Carver asked him why he was in Manhattan if he was serious about learning to write. Unable to answer, McInerney enrolled in Syracuse University's graduate writing program, where Carver was teaching. Last June, he got his master's and remarried; *Bright Lights* came out three months later and is now selling briskly around town.

"So many friends have published good books that disappeared without a trace," says McInerney, down from Syracuse to sign copies of his novel. "I was just hoping for enough reviews to get a second one published." Though he wrote *Bright Lights* "with a gloss to it" and filled it with the sort of Manhattan detritus "that might make it catch on"—Heartbreak, drugs, tattooed girls with shaved heads—McInerney fears being thought frivolous. "I wanted to view New York as a foreign country—the customs, the rituals—but I don't want the book to be taken for some kind of pop *artifact*."

Still, he's confident that his second novel, a tale of Americans in Japan with "more tones, more characters and thematic concerns" than the first, will allay suspicions that he lacks high seriousness. But before that's published (sometime next year), he'll have his hands full with readings, alongside Carver and novelist Tom McGuane, and flights to Los Angeles, where several studios are bidding for the rights to *Bright Lights*. And if he can talk his wife into it, they'll soon move back to Manhattan. "This city is hard to leave," says McInerney, strolling out of a midtown Japanese restaurant. "I miss it. Know any cheap apartments?" ERIC POOLEY

Photograph, right: Harry Mattison. Illustration by Guy Billout.

CULTURE

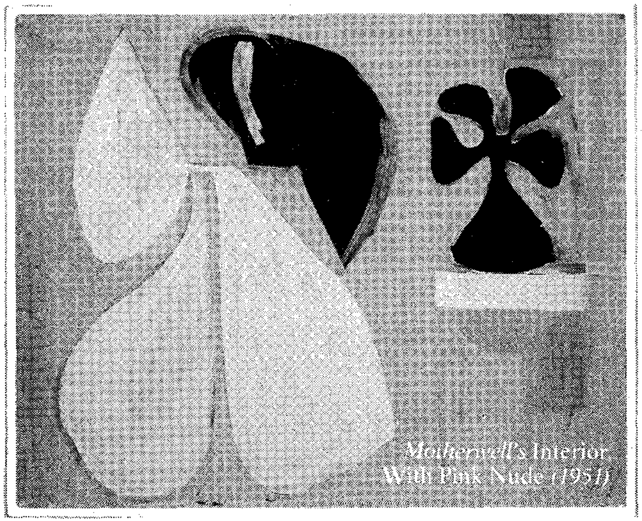
MAKING THE ARTS AFFORDABLE FOR ALL

ON OCTOBER 17, THE TRUMP Tower atrium will be done up Brazilian-style and closed to the public for an exclusive gala, a benefit for one of New York's newest and least exclusive arts organizations—the Great Artists Series.

The program's goal is to bring the arts to people who cannot afford to attend most cultural events. It sponsors free lectures by noted artists, musicians, and critics at locations throughout the city. And this winter, in conjunction with the Guggenheim Museum, it will present the first annual Great Artists Series award to Robert Motherwell, the painter.

Bosa Kosovic, a professor of Russian culture and civilization at NYU, started the Great Artists Series, a program of NYU's Gallatin Division, in September 1983. She found herself too busy to make it to the Philharmonic's evening concerts, so she began to attend open rehearsals, which cost $3. The audiences were just as appreciative as those at the evening concerts. "So many people can't afford the arts," she says, "and they're so hungry for them."

During its first year, the series presented lectures by playwright Arthur Miller, actress Liv Ullmann, and


Motherwell's Interior With Pink Nude (1951)

critics John Simon and Hilton Kramer. All of the lectures were held at NYU, but were open to the public.

Kosovic and Anna Murdoch recruited an executive board of influential New Yorkers, headed by Mrs. Murdoch, to establish ties with other cultural institutions around the city. One of those institutions was the Guggenheim Museum, whose director, Thomas M. Messer, was enormously enthusiastic about the group. The two organizations agreed to work together and to present an award to Motherwell for his lifetime contribution to modern art at the conclusion of his Guggenheim retrospective, which opens December 7.

Motherwell will get the award on January 31, when he gives his Great Artists Series lecture at the Guggenheim. That week will be notable for another reason as well: The artist will turn 70.

AMY VIRSHUP

OVERHEARD

DURING JURY SELECTION:

Lawyer to juror: "What is your marital status?"

Juror: "None too good."

CHOW

THIS MESSAGE WAS FOUND in a fortune cookie at Chef Ho's China Garden at 1611 Second Avenue:

"You will never know hunger."

Well, not for an hour anyway.

RX

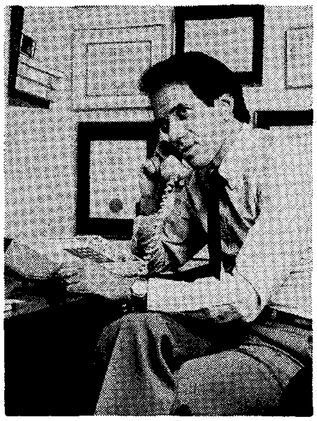
The Incredible Shrinking Phone

HAS LIFE IN NEW YORK become so hectic that people who want to talk to a psychiatrist can't make time for an office visit?

Two enterprising doctors are counting on it. They have set up Shrink-Link—possibly the world's first professional-counseling-by-telephone service.

Starting this week, callers will be able to reach a qualified psychiatrist or psychologist between 10 A.M. and 10 P.M. Monday through Friday to discuss marital problems, "stress management," phobias, and the like. The average time for each consultation is about ten minutes, but the doctors who started the service deny there's anything facile or impersonal about the advice they give out over the phone.

"We're professionals, so we can be concise," says Dr. Sidney Lecker, a psychiatrist at the Mount Sinai Medical Center. "We don't just sit back and listen, we take an active role and talk to the caller." Lecker's partner, Dr. Howard Glazer, a psychologist at the Payne Whitney Psychiatric Clinic, compares the service to radio-talk-show therapists who are able to get callers to talk about their personal lives because telephones are anonymous.


Dr. Howard Glazer

There is a difference, though. Lecker and Glazer charge $15 for every ten minutes a client is on the line. Before a session begins, the caller will be asked to provide a MasterCard, Visa, or American Express number. The doctors have not set up a system for credit verification because, Glazer says, "who's going to steal a credit card and call a shrink?" The doctors are also anticipating that Shrink-Link will make more money than their private practices do. "We're saving on overhead," says Lecker. "We don't need to pay rent for a lavish office and waiting room."

Because there's no telling how many people will call in, there will be only seven psychologists and psychiatrists answering phones in twelve-hour shifts. The plan is to expand the staff when Shrink-Link becomes a 24-hour-a-day operation. But even then, Lecker expects the market to be limited to people "who don't want a serious commitment but just need advice. Anyone who really wants therapy probably shouldn't call us."

PETER BLAUNER

Photograph by Don Hamerman.

PARIS POSTCARD

THE METRO'S CLIP JOB

TAKING THE PARIS METRO IS a joyride compared with the trials and terrors of underground transportation in other cities. There is no graffiti to be seen, the white tiled stations are, for the most part, spanking clean, and brightly colored plastic seats line the platforms. Now, for some riders, things are even more pleasant.

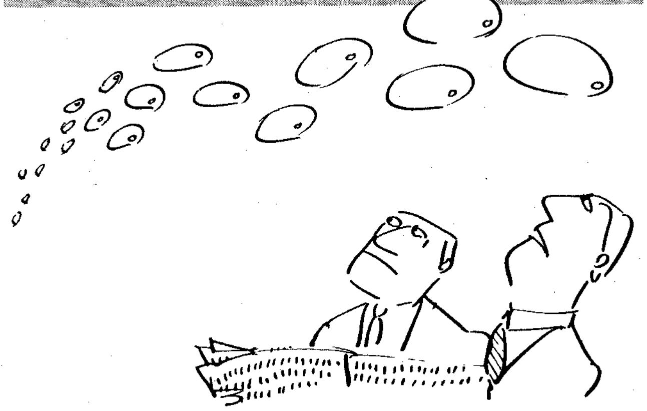
Since mid-August, video clips have been shown (at no extra cost) to those wishing to take the special Métro Vidéo subway car in the middle of the train on the Château de Vincennes–Pont de Neuilly line (passing by the Bastille, the Tuileries, and up the Champs-Elysées). The Métro Vidéo program will be on a trial run for the next four months. If public response continues to be as enthusiastic as it has been in the first few weeks of the experiment, other subway cars on other lines will be similarly equipped come January.

With strict instructions to avoid any suggestion of sex, violence, or new advertising of any kind, a young video-production outfit, Connaissance par l'Image, was commissioned to put together the screenings, which change every week. Jean-Philippe Raffard, creative director of the programming, explains, "The transit authority wanted us to come up with images that were pleasing, pacifying, and distracting, in segments that last a maximum of seven minutes—the average time someone spends in the Métro." Though carefully designed *not* to arouse the viewer, the video interludes are astonishingly avant-garde, with split-second intercutting of footage from sources around the world. Old advertising films and commercials from the fifties and sixties also add a note of camp.

The volume of the soundtrack (there are six loudspeakers above the windows) is raised or lowered automatically according to the noise level in the tunnels or stations along the way. Every twenty minutes, public-service information is flashed up on the screen: Helpful hints from the transit authority include how to claim something you've lost, or get free transportation if you are unemployed.

CHRISTINA DE LIAGRE

PEN & PENCIL



"Good lord! Vogue *is right. Bosoms* are *coming back this season."*

ANTHONY HADEN-GUEST

TRUE TALES

CLOSET CASE

A NEW YORK ADVERTISING salesman who sells pages in a successful woman's magazine wanted to discuss an idea for a new publication over lunch. He wanted my opinion as an editor.

His idea was about as new as sliced bread, and in so many words, that's what I told him. All the same, he said, it was always refreshing to chat with an editor. He explained that it got tiresome talking only to other ad people, who tended to be rather conservative and inevitably Republican. But he could almost always depend on editors to be rather liberal and inevitably Democratic. He said he couldn't reveal his true colors to his colleagues, who would be appalled to discover that he was a closet liberal.

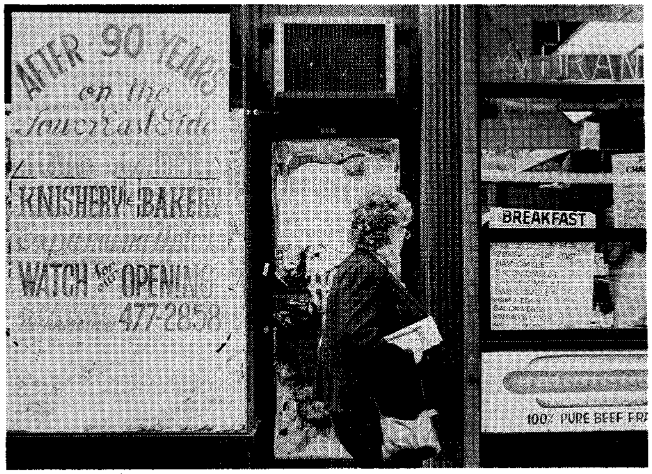
"What happened to good old-fashioned compassion in government?" he asked.

"I can see that you and I think pretty much alike," he added solemnly as we left the restaurant. "But, of course, on my income I *have* to vote for Reagan."

CURTISS ANDERSON

UPPER EAST

A Knish Is Still a Knish



"PEOPLE FROM CALIFORNIA and Shanghai have no trouble getting here," says Sonny Berger of Yonah Schimmel Knishery on East Houston Street. But Upper East Siders are another story, and so next week, Berger will open a second Schimmel's, on Lexington Avenue near 86th Street.

The new store won't have a stamped-tin ceiling or a dumbwaiter, but it will have the same potato and kasha knishes, yogurt, and muffins that Yonah and his descendants have been selling for nearly 100 years. All goods will be baked on the premises, as they are downtown, but prices will be slightly higher.

Berger runs the knishery with his aunt Lillian, who is the great-granddaughter-in-law of the original Yonah. Berger helped in the store during his childhood, and returned to run the family business four years ago. As he sees it, the expansion will mean a prodigious jump in output for Schimmel's. The Houston Street shop bakes two to three dozen corn muffins daily (half of which are reserved for regular customers). The new store will be churning out muffins at the clip of 50 to 100 a day.

AMY VIRSHUP

Photograph by John Cavanagh/Archive.

PRESENTING THE 325e. BMW AFFIRMS ITS DOMINANCE IN THE CATEGORY IT CREATED.

Years ago, into a world forced to choose between the sports car and the passenger sedan, BMW found a way of merging the two into a whole greater than the sum of its parts.

Car and Driver noted that "BMWs have reigned as the definitive sports sedans for nearly twenty years now. The world's car companies perennially take them apart to see what makes them tick."

Now there's another candidate for such dissection: the BMW 325e.

HIGH TECHNOLOGY DEDICATED TO HEIGHTENING YOUR PULSE RATE.

The 325e is a $20,970* paragon of high performance. Central to its prodigious performance is BMW's technologically ingenious 2.7-liter, 6-cylinder 'Eta' engine. It develops high torque at low to medium range engine speeds, thus offering exceptional response as you move through the gears.

This response is enhanced by a refined version of BMW's Digital Motor Electronics. A system so unerring it also manages the BMW engine that powers the current Formula One Grand Prix championship car.

In the BMW 325e the result is an engine that delivers soul-stirring performance with a remarkable EPA-estimated $\boxed{23}$ mpg, 36 highway.†

But as Road & Track states and BMW engineers concur, "the concept of performance encompasses a good deal more than the various aspects of acceleration."

Such as deceleration. For that reason the 325e is equipped with disc brakes on all four wheels.

The 325e has also been equipped with a sport suspension that's fully independent with anti-roll bars at the front and rear for flatter, confidence-inspiring handling and a crisp, yet supple ride.

Inside, there are no sacrifices required in the name of high performance. Totally redesigned sport seats can be molded to your needs with a myriad of orthopedic adjustments.

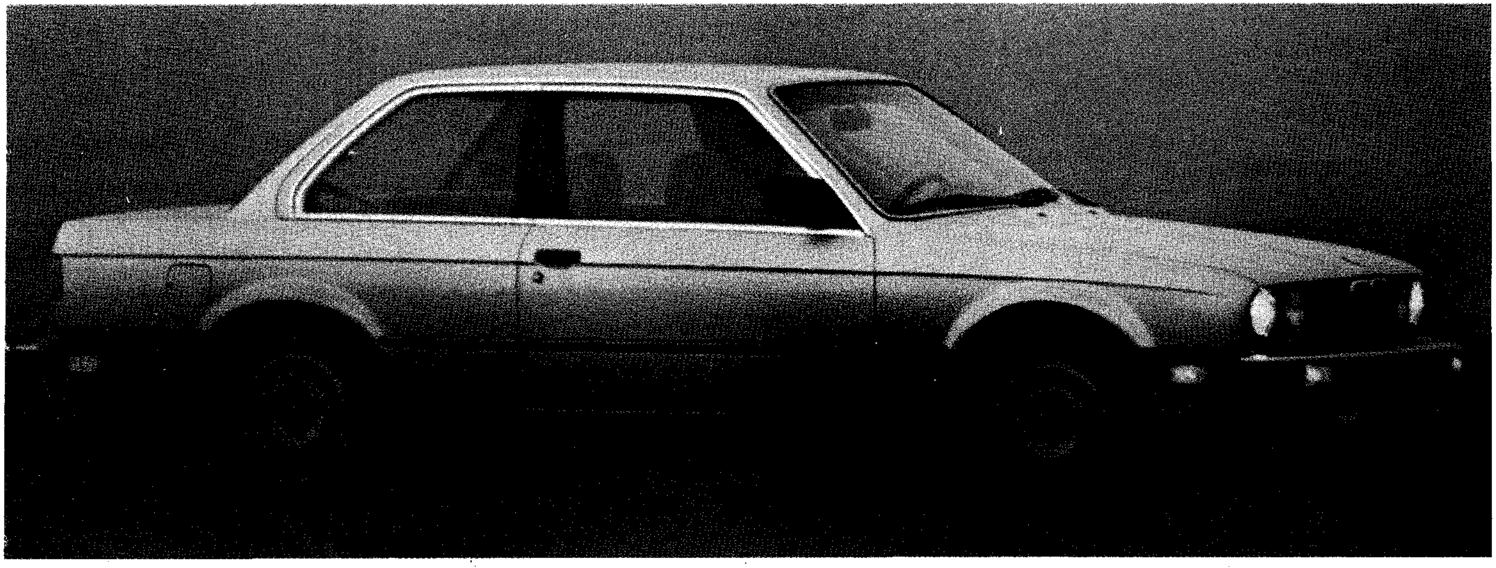
The instrument panel offers such innovations as a Service Indicator that determines your individual driving style and recommends when routine service is due. And an onboard computer informs you of range on remaining fuel, outside temperature, and other useful data.

THE SPORTS SEDAN OTHER CARS PROFESS TO BE.

In sum, the BMW 325e expands the prerequisites for all those cars seeking credibility as high-performance sports sedans. Every nuance of the 325e's performance has been heightened to elevate driving from a mere pastime into passion.

THE ULTIMATE DRIVING MACHINE.

*Manufacturer's suggested retail price. Actual prices established by dealers. Taxes, freight, optional equipment and other dealer charges are extra. Price is subject to change without notice. † Fuel efficiency figures are for comparison only. Your actual mileage may vary, depending on speed, weather and trip length. Actual highway mileage will most likely be lower. © 1984 BMW of North America, Inc. The BMW trademark and logo are registered. European Delivery can be arranged through your authorized U.S. BMW dealer.



LET YOUR LOCAL AUTHORIZED BMW DEALER ARRANGE A THOROUGH TEST DRIVE.

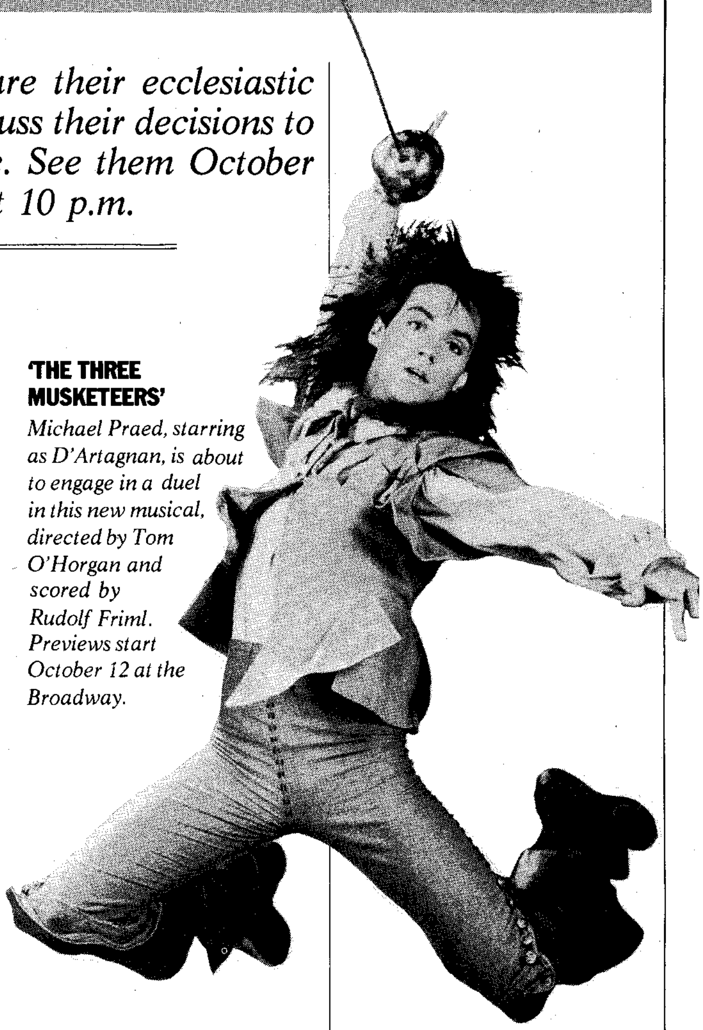
RUTH RECOMMENDS

BY RUTH GILBERT

Six former nuns share their ecclesiastic experiences and discuss their decisions to return to secular life. See them October 15 on Channel 13 at 10 p.m.

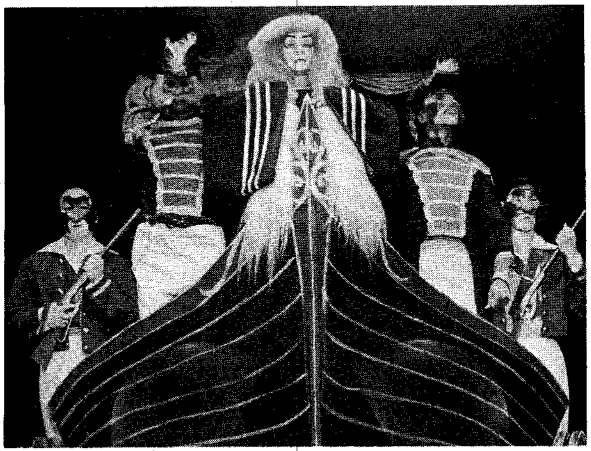
'ASANTE: KINGDOM OF GOLD'

The American Museum of Natural History's exhibit starting October 16 features dazzling objects from the Asante culture. Swords such as these were used in ceremonial rites.



'THE THREE MUSKETEERS'

Michael Praed, starring as D'Artagnan, is about to engage in a duel in this new musical, directed by Tom O'Horgan and scored by Rudolf Friml. Previews start October 12 at the Broadway.

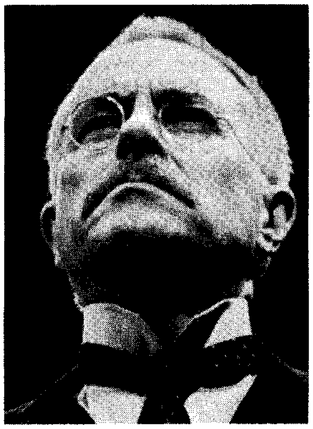


'PACIFIC OVERTURES'

A handsome scene from the Stephen Sondheim musical shows Commodore Perry (in Kabuki garb) arriving in Japan in 1853. Performances begin October 12 at the Promenade.

'ZELDA'

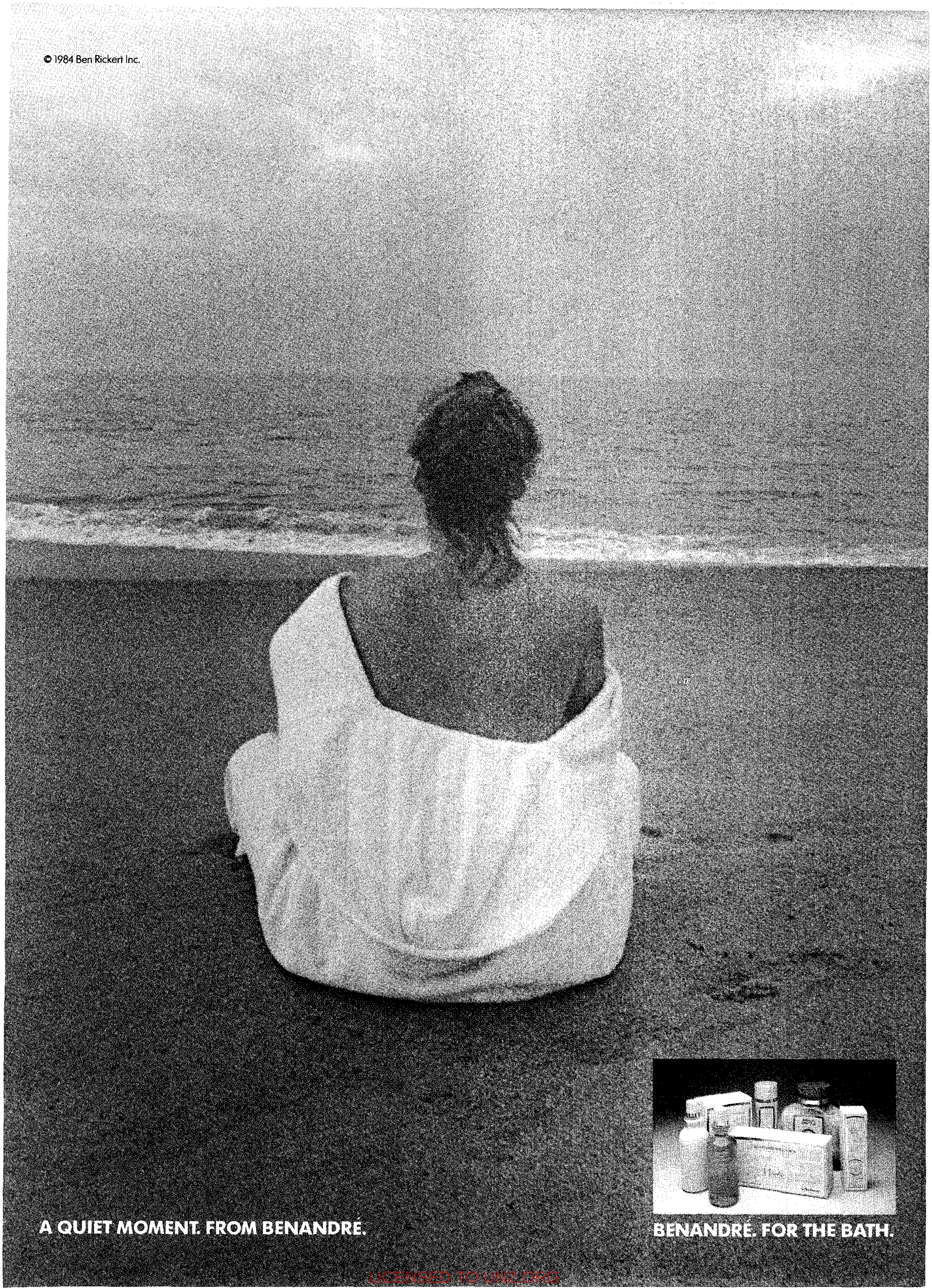
Olga Bellin is F. Scott Fitzgerald's beloved, eccentric, and sorely beset wife in a one-woman show now previewing at the American Place Theatre prior to its October 23 opening.



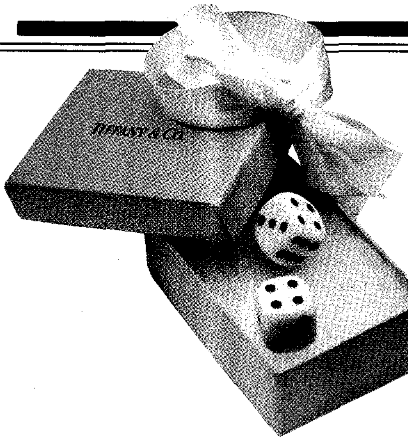
'KIPLING'

Alec McCowen stars in a one-man play based on the life and works of Rudyard Kipling. You can see it now through November 11 at the Royale Theatre.

Photographs: top left, Museum of Mankind/ © Lee Boltin; top right, Martha Swope; bottom left, Carol Rosegg.


A QUIET MOMENT. FROM BENANDRÉ.
BENANDRÉ. FOR THE BATH.

© 1984 Ben Rickert Inc.



TIFFANY'S BIG GAMBLE

AFTER AVON, GOING IT ALONE

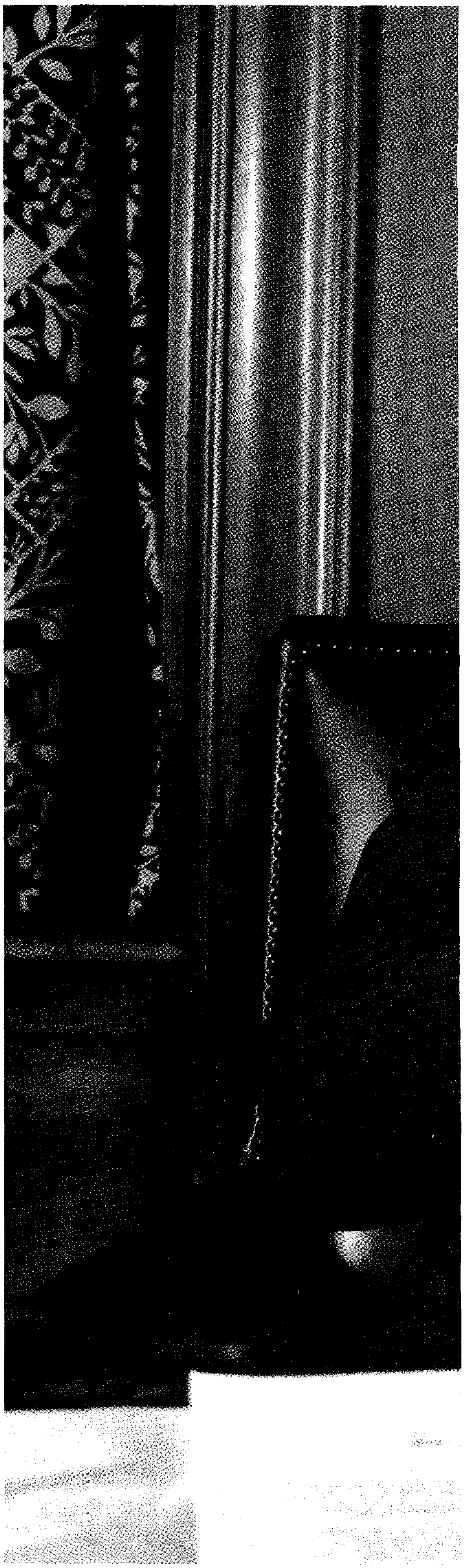
BY ANTHONY HADEN-GUEST

TIFFANY & COMPANY OPENED THE DOORS OF its new Boston store near Copley Square at nine o'clock, and at eleven minutes past ten there was a palpable tremor of glee—the first sale. The item was an Elsa Peretti pen, priced at $55, and the word was that the item had been bought by the matron "looking for a gift for a bride registered in New York."

Not so. "It was a corporate sale," I was told with what sounded like faint regret. Corporate sales are all very fine, but it is the private customer who built Tiffany into, well, Tiffany.

In some pockets of America, times might still be tough. Here was nothing but the glimmer of silver, the brilliance of thin-skinned glass, the complacent shine of good china. Clutching Tiffany-blue envelopes and accepting smoked-salmon wedges and champagne, the celebrants inspected the sensible plates and pretty bits of nonsense, scrutinized the display of table settings, which included a book, *Tiffany's Table Manners for Teen-Agers,* and perhaps read the selected paragraphs, affixed, as if in a museum, to little panels. But they were ineluctably drawn toward the jewelry: gold and silver, some pieces encrusted with diamonds like seed corn, others cradling gems as big as button mushrooms. "May I give you an inexact price?" a salesman was asking as he twiddled a diamond ring with his fingertips. "That's what we *prefer.* It's in the vicinity of $400,000."

Overseeing the Boston opening was William R. Chaney, 52,



NEW YORK
CHAIRMAN CHANEY

Photographed by Harry Benson

Tiffany's chairman of the board, wearing a flower in his lapel, tasseled black shoes, and a smile that was at once cherubic and distinctly guarded. Chaney's caution was understandable. For more than a century, Tiffany's name has been synonymous with America's upper-class version of the good life. But five years ago, this bastion of elegant acquisitiveness was itself acquired by Avon, the billion-dollar cosmetics company that made its money in the very un-Tiffany world of door-to-door sales. Having paid $104 million for the company, Avon pumped in an additional $53 million, expanding the range of wares and opening several new branches, including the one in Boston. Early this year, it also installed Chaney, a 29-year Avon veteran, as chairman.

The arrangement finally pleased neither Avon, which has watched Tiffany profits decline each year, nor many old Tiffany hands, who felt that the store's good name was being cheapened. And last summer, the parent company put Tiffany up for sale for $160 million. A total of 89 parties, including Donald Trump, expressed interest in the property. But the winners, offering $135.5 million, turned out to be a group led by Chaney himself.

The deal is expected to go through shortly, and if it does, Chaney plans to take Tiffany back to its great days. How will he do it? Under Avon, says Chaney, "Tiffany tried to broaden its audience. That was confusing to the consumer and to the marketplace. We're going back to Tiffany's traditional standards." Not that the store will retrench totally. "The affluent-consumer market is growing," says Chaney. "It's the dynamic market of the future."

Confident as Chaney sounds, he is embarking on a major gamble. People committed to Tiffany's quintessential Americaneness note with concern that Chaney's financial backing comes from an organization called Investcorp that has its headquarters in Bahrain. More to the point, Chaney does not claim to have any dazzling new strategies to accomplish what eluded Avon—except a determination that Tiffany's future lies, to some extent, in its past.

FOR MOST NEW YORKERS, TIFFANY REMAINS Walter Hoving's store. For a few, the name will bring to mind Charles Lewis Tiffany and John B. Young, who opened their first stationery and fancy-goods store in 1837 in what is now TriBeCa, and such customers as Diamond Jim Brady. But most think of Walter Hoving, the dapper former president of Bonwit Teller, who in 1955 took over a firm that had been floundering since the Depression and tugged it into modern times.

One of Hoving's first actions was to sell off the dowdiest of Tiffany's stock in what was known as the Great White Elephant Sale. A second was the appointment of Van Day Truex, the retiring head of the Parsons School, as design director. Truex, as much as anyone, was responsible for the Tiffany Look.

In order to comprehend that look, it is necessary to comprehend just what Hoving, working with Henry "Harry" Platt, Charles Tiffany's great-great-grandson, managed to do. They carved out for Tiffany a territory in which it still has no local rival. Unlike Cartier, Bulgari, Van Cleef, Buccellati, or Harry Winston, Tiffany, in the public perception, is a store that does more than attach sparklers to the earlobes, throats, and fingers of the rich.

But Tiffany is not a posh department store like, say, Bergdorf Goodman. You can't get cashmeres or sugared cashews at Tiffany. Tiffany is the place for durables, things-about-the-house, but things that are accessories rather in the way that jewels are. The Tiffany customer is well-to-do and not much of a bargain-hunter. According to an analysis by Morgan Stanley & Company, the median income of the Tiffany customer is $74,000, and that customer "is not motivated by price consideration in making purchases."

What *does* motivate the typical Tiffany customer is the reassuring sense that objects certifiably palatable to upper-class taste are available in the most time-saving way imaginable. "The whole idea behind Tiffany merchandising," explains George O'Brien, who left the *Times* home-design department to succeed Van Day Truex in 1966, "is to collect a certain quality of design. At Tiffany, the idea is that nobody could go wrong."

After a dozen years, O'Brien also left, to form his own company. Truex was coaxed out of retirement by Hoving but soon began casting around for a successor. In 1978, he attended a party at Mortimer's for Kenneth Jay Lane's "notions" boutique and ran into John Loring. Loring had worked as an artist in Paris and had been co-owner of the Yves Saint Laurent boutique in Venice. "Van asked who should take his job," Loring says. "I suggested a few names."

After lunch, Loring got a call from Eleanor Lambert, the indefatigable fashion-public-relations woman (and begetter of the best-dressed list). What had he been talking about with Truex? She listened. "You're the best person for the job," she instructed. "Call him back right away." Loring got the job.

HARRY PLATT WAS SITTING, FIDDLING with a tiny Tiffany box. Looking at once restless and rapt, he turned it around and around. The box, properly bow-tied with white silk, was of a size to hold a ring or a gem but happened to be empty. This was the box Harry Platt had kept on his desk when he was Tiffany's chairman. "My focus was on this blue Tiffany box at all times," he says. "I kept it on my desk as a constant reminder never to accept mediocrity." He gave his high, but oddly intense, laugh.

Platt, whose mother was a Tiffany, had taken great pride in being the fifth generation to exercise power at the place. Platt's fiefdom had been the jewelry department. It was Platt who built up the jewelry workshop from an operation employing 8 people to one with a staff of 60. And it was Platt who had successfully exploited the first "new" precious stone, tanzanite, which he had named diplomatically after its place of origin. ("I could have named it Plattite or Tiffanyite," he says buoyantly.)

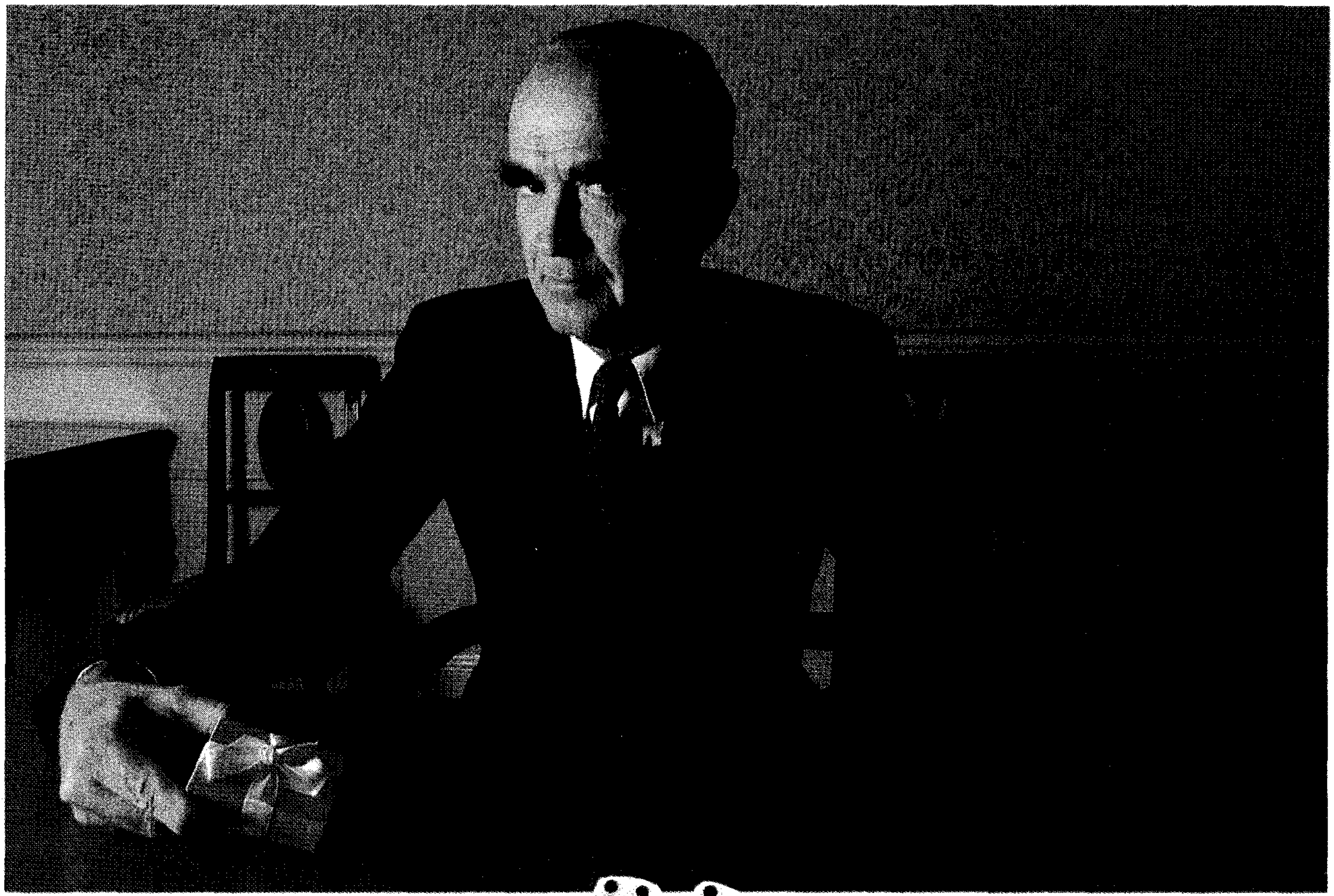
It was also Platt who built up a Tiffany specialty, the "name" designer team. The first member was a Hoving find: Jean Schlumberger. But it was Platt who promoted Angela Cummings, a former Tiffany apprentice, in 1973. Elsa Peretti was taken to see Platt and Hoving by Halston in 1974. She had been doing silver pieces for Halston, Bloomingdale's, and others but was eager to work in gold and gems. She felt uneasy about showing Tiffany her silver. "Silver was not accepted for jewelry then," she says. "I thought I would look Greenwich Village."

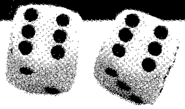
"It was fabulous!" Platt says. "Walter and I hired her on the spot. But then I went home to sleep on it. Suppose Elsa and I had done a beautiful gold heart. And then Bloomingdale's runs a full-page ad on it in silver for a quarter of the price? It won't work! The next morning I called Elsa and said, 'I want your silver too.'"

Elsa Peretti, who brought with her the model for what was to be her best-selling vase pendant, was the first name designer to become something of a media star. This is a phenomenon about which the other classy houses can be a bit snooty. "We have 21 designers at Cartier," says Ralph Destino, the president. "They all design Cartier."

"The trouble with the star system is that the stars can leave you," says Ronnie Winston, who now heads Harry Winston, his late father's company. Platt finds the risk wholly worthwhile. It was with Peretti that he pulled off the "diamonds by the yard" stunt. "My thought, as a merchant, was to make it possible for Tiffany to bring out a necklace at $95. We could put diamonds around the neck of every average girl in the country. We ended up making diamonds *by the mile!*"

Which is to say that the notion of going down-market did





HENRY 'HARRY' PLATT

> 'When I was chairman, my focus was on this Tiffany box at all times. I kept it on my desk as a constant reminder never to accept mediocrity."

not begin with Avon. Nor did expansion. Tiffany closed its Paris and London outlets after World War II, but opened four stores around the U.S. in the 1960s. And in 1978, there were tentative dealings with Donald Trump to create a passage from the store to Trump Tower, then in the planning stages. According to John Loring, "Mr. Hoving decided against it. The sums of money that Donald wanted were inordinate."

The last of the star designers, Paloma Picasso, was taken on in 1980. She had enjoyed some success in her early twenties, doing costume jewelry for Yves Saint Laurent, but had stopped designing after her father's death. "I knew if I did anything I would have to deal with the press," she says. "And I was not in shape to do that."

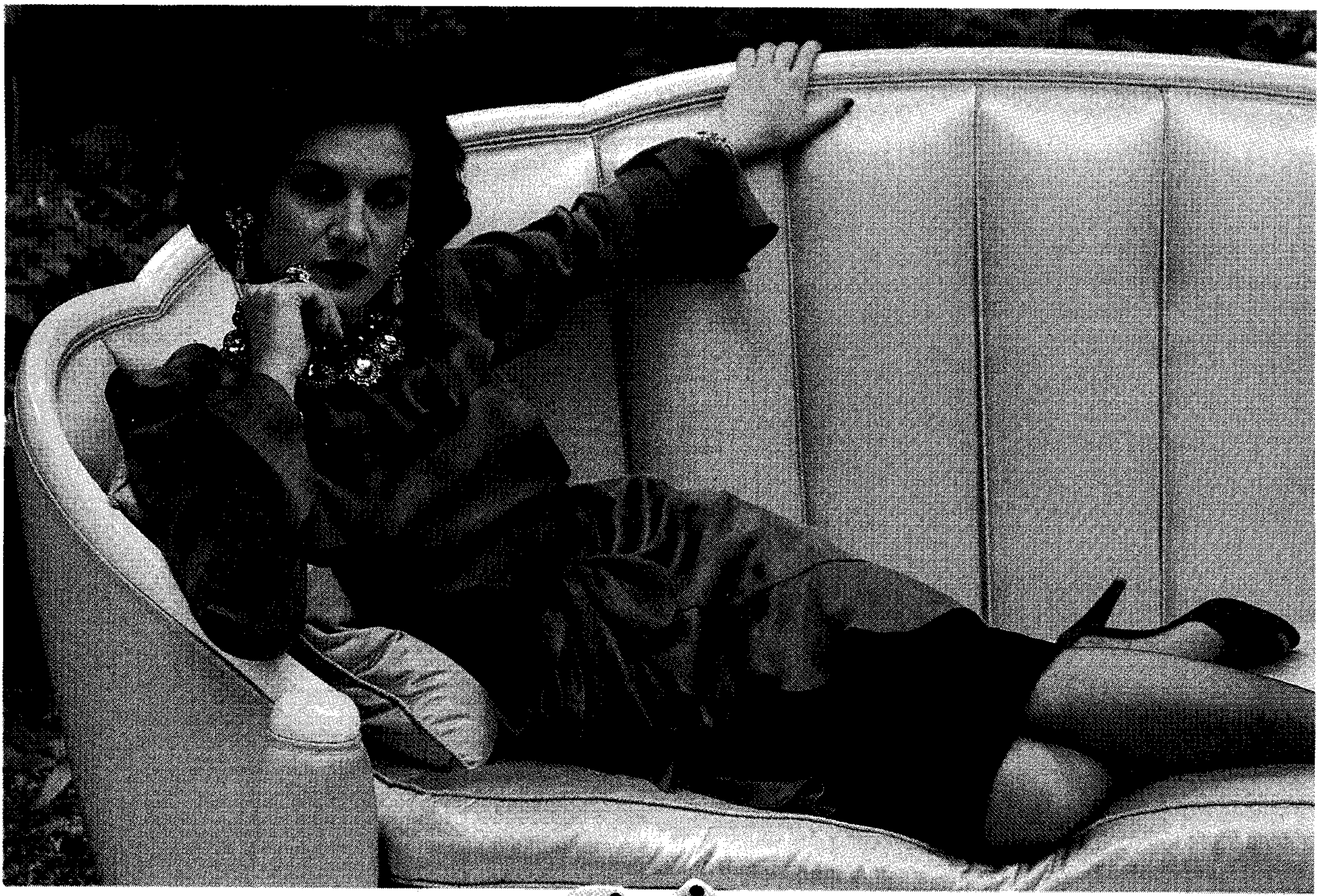
Loring prevailed upon her to go back to work. By then, Tiffany & Company had a new owner, Avon.

Avon, at the time, talked forcefully of developing a "specialty retailing" division, and hired headhunters to find somebody capable of running such an operation, but just why the wizards of door-to-door cosmetics took the plunge remains unclear. Perhaps Avon's chairman wished to burnish the corporate image, as Conrad Hilton had by buying the Waldorf. Or perhaps, as Ralph Destino speculates, it was an "impulse buy" of the sort that the company encourages. At any rate, no further specialty companies were bought. The headhunters brought back no heads.

Within Tiffany, though, the Avon effect was quickly felt, certainly after Walter Hoving, then 83, was persuaded to retire in 1980. Two years later, Harry Platt followed him, observing sharply that his "goals and "style" differed from those of Avon.

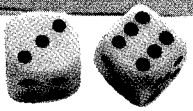
The Avon style consisted of increasing bureaucratization. "Avon inherited a weak management," says a Tiffany veteran. "There was power struggle after power struggle." "Suddenly," says a magazine editor, "if you wanted to take out a piece of jewelry for photographing, there were fifteen different forms. It became just another jewelry store." To be sure, many of the innovations were overdue. "Avon improved the working conditions," observes Duane Garrison, the P.R. woman at the time and a Hoving loyalist. And some of the changes that were bitterly attacked, such as the modernization of the accounts system, and charge cards in Tiffany-blue plastic, were inevitable. Of the $53 million that Avon poured into Tiffany during its years of ownership, much was necessary investment in plant and personnel. It was called the "five-year Strategic Plan." Outside factors were also involved. Tiffany has usually run its silver factory at a loss, but has maintained it because Tiffany without Tiffany silver is unthinkable. The Hunt-family rampage through the silver market was particularly wounding. And it was just this period that saw "ordinary" diamonds—the sort of diamonds used in engagement rings, say—drop "40 percent, possibly 50 percent in value," according to the vice-president in charge of gems, Eileen Kingsbury-Smith. "The biggest impact in Tiffany's earnings came in 1981," Chaney says. "When you have a large inventory, obviously it hurts profits."

Analyses of these years make for depressing reading. In 1980, net sales were $101.1 million, expenses $33.9 million, operating profit was $9.8 million, and net income, after tax, stood at $6.7 million. Net income declined steadily from then on, until 1983, when sales were at $124.6 million, expenses $54 million, operating profit $7.1 million, and net income a



PALOMA PICASSO

sad $2.1 million. The reasons for the pitiful margins, says management, included the cost of establishing the businesses in Dallas and Kansas City, the devaluation of jewel inventories, and, year after year, the investment in the mail-order business.



On competition with Peretti: “I'm not stepping on Elsa's toes, although I wouldn't mind stepping on her toes in the silver department.”

The direct-mail division was set up in 1981, and since mail-order purchases tend to be for cheaper goods, Avon's direction was fairly plain. The current management points out, not too convincingly, that there were plenty of cheap, good things in the store in Hoving's day. “We made things possible for everybody, but a proper balance was kept,” says Platt. The manager of another specialty retailer is crisper: “For Avon to say that it was Hoving who started selling cheap goods is like saying that Kennedy started the Vietnam War.” Adds Ronnie Winston: “Tiffany hasn't been active in high jewelry; they sort of drifted out of the ranks. I don't think Avon was interested.”

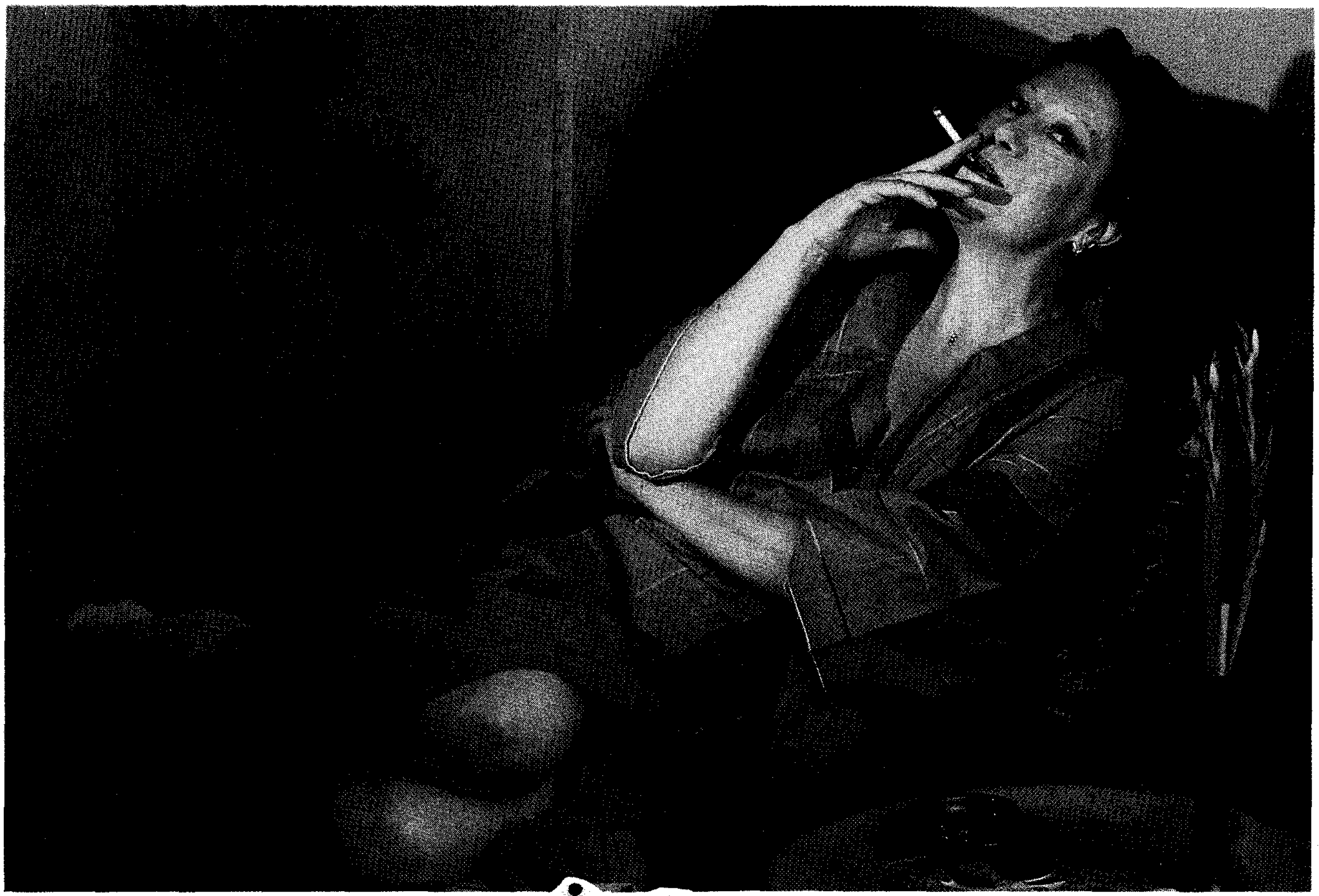
The odd thing was that in 1983, for instance, whereas just 6 percent of all transactions were in amounts over $500, that 6 percent generated 60 percent, or $74.8 million, of sales revenues of $124.6 million. The class-goes-mass strategy just didn't seem to be working as expected.

The in-house edginess spread, post-Hoving, to the designers. Paloma Picasso, who says that she was more or less unaware of Avon's presence until the end, emphasizes that she doesn't feel competitive with Elsa Peretti. “I'm not really stepping on her toes,” she says, adding, with a slightly flinty laugh, “I wouldn't mind stepping on her toes in the silver department.”

Peretti's contract states that only she is allowed to sell “name” silver jewelry through the store. Last year, she announced that she would not produce work seasonally, like a couturier. The 1983–84 Tiffany catalogue, which boasts fourteen pages of work by Angela Cummings, and ten of Paloma, has none of Elsa Peretti. She explains that she had broken her leg, and although she did hundreds of drawings, was unable to work on molds and castings. “I could have done the ‘lost wax’ method, which is only one of a kind and is very easy,” she says. “It is kind of an artist's approach. For example, if I was Paloma, I would do that. Calling herself Picasso, that would be best, don't you think?” With her usual throaty humor, she adds, “My father's name is not Picasso. It is *Peretti.*”

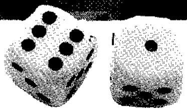
But it was the quiet and fragile-seeming Angela Cummings who handed Tiffany the largest surprise. Cummings, who had an estimated $12 million in sales last year, felt underappreciated, less the “star.” And she did not like submitting to a fellow designer, John Loring. Anyway, attacking her alma mater's new regime for its emphasis on mass marketing and for discouraging original design, she crossed 57th Street to Bergdorf Goodman last fall.

The departure of Cummings precipitated gossip as well as articles in the New York *Times,* the *Wall Street Journal,* and *Newsweek.* Among the charges: Tiffany was selling too much cheap stuff, too much stuff you could buy elsewhere, too much foreign stuff, or simply stuff that the critic happened to dislike. Some of these complaints are easy to answer. In 1983, for instance, 60 percent of Tiffany's sales were Tiffany-exclusive products. The current plan is to raise that figure to 75 percent by 1989. Other charges, being matters of taste, can neither be proved nor disproved. “I detect a pretentiousness there, and once you get into pretentiousness, good design goes out of the window,” George



ELSA PERETTI

O'Brien says. He adds, "Some people will say this is sour grapes. But look at all the crap that's in there. All that cute stuff!"



On competition with Picasso: "I could have done the 'lost wax' method. It's an artist's approach. If I was Paloma, I would do that."

JOHN LORING discussed such matters in his office, a room little changed since the company moved to 57th Street in 1940. It has reddish teak walls, hung with framed and venerable Tiffany designs. An architect's model for the forthcoming Tiffany Christmas decorations sat on a side table.

Tiffany has always had cheap items, Loring explained. "Look at the famous All-Purpose Wine Glass! There's room for that. We don't pretend that glasses don't get broken. And there's room for the $300 hand-painted porcelain plate."

Responding to charges that Tiffany should be more of an "American store," he says they would be "delighted to sell more American glass, American china, whatever. But no American factories *produce* great porcelain or great crystal. People do not become craftsmen in this country, they all want to become 'artists.' What's mass merchandise? Five hundred? Five million? Everything we do is the best of its category. We don't carry 80,000 badly made salad forks, but 18,000 perfectly made. The emerald implies one. The fork implies many."

The underlying issue, according to Loring, is this: "The critics have been accusing Avon of turning Tiffany into a sales-oriented company rather than a product-oriented one. But look at all the things Tiffany refuses to do. We could have had a Tiffany tie and scarf around the throat of every man in the country!"

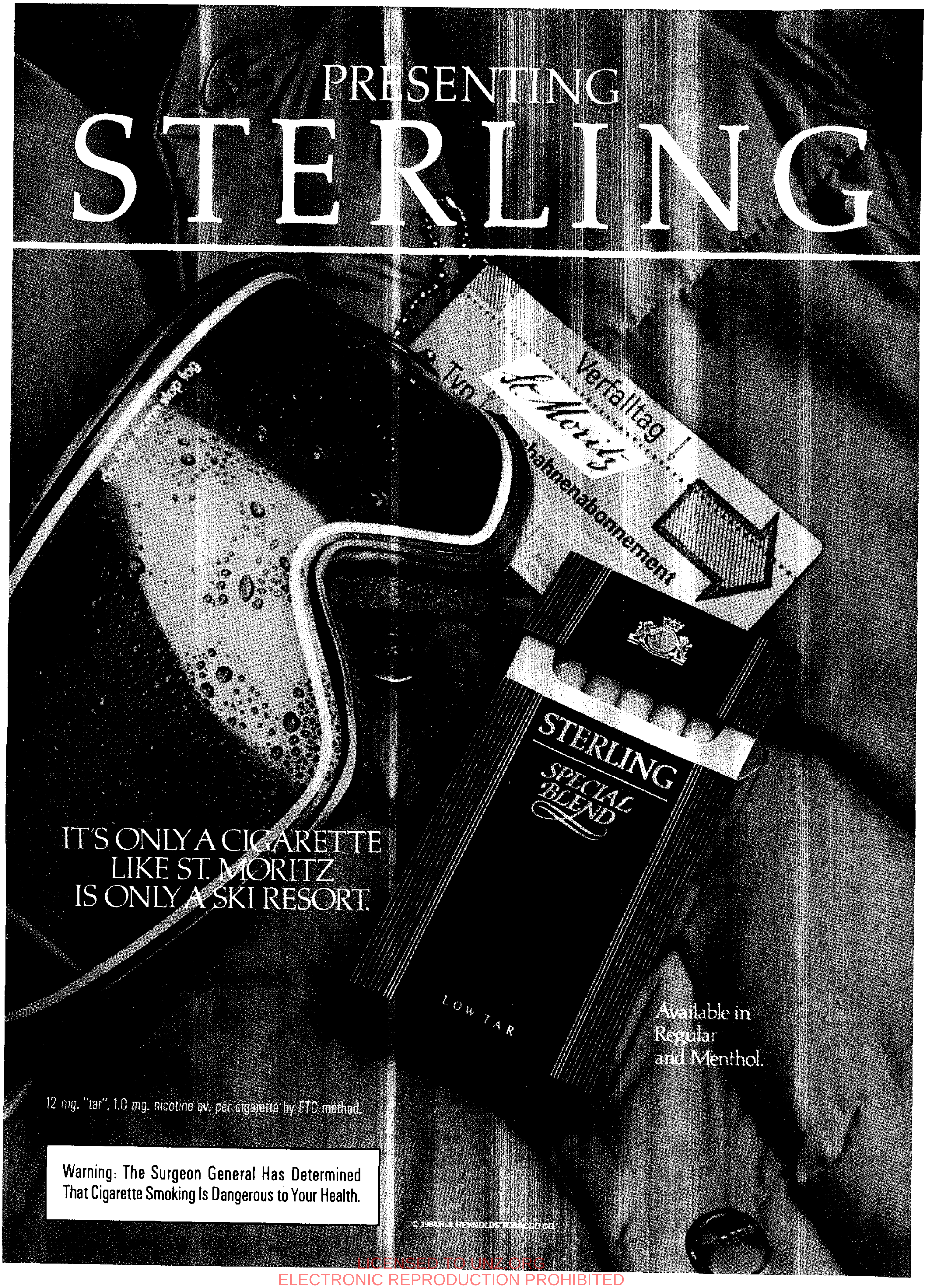
Finally, though, it seems to be the questioning of the Tiffany Look that really gets Loring's goat. He is inclined to talk of matters of taste in unabashedly moral terms. Tiffany, he says, has an "obligation" not to sell people goods that will be "pretentious and depress their lives—like gutta-percha copies of Renaissance silver."

Loring picked up a couple of Tiffany catalogues, the 1983-84 volume and the one for 1978-79, which he leafed through with mounting aversion ("We don't use these blue *Star Wars* backgrounds anymore"), until he came to a spread of various goodies in the Tiffany line. They included Chinese cats doing duty as flower-holders, at $7.50; ceramic hearts, variously inscribed LOVE ME, LOVE YOU and LOVE ALL, at $9 apiece; and, at $8.50, a brown hippo coin bank. "Scratch all those," Loring said mordantly. "We don't sell hippopotamus piggy banks anymore."

The defection of Angela Cummings and the consequent bad press concentrated the mind of Avon on Tiffany's troubles, especially since the parent company was having some troubles of its own. David Mitchell, Avon's chief executive when Tiffany was acquired, was replaced by an alumnus of General Electric and Heublein, Hicks Waldron.

Avon considered continuing its original plan for Tiffany by building up the specialty-retailing side. It took hard looks at such companies as Waterford crystal. At the beginning of this year, the company decided to start buying the stones and creating the designs that would become the Tiffany Classic Diamond Collection. These are, explains Eileen Kingsbury-Smith, "a spectacular collection of big-time jewels." They will be shown at a dinner (the top dog present being the Duke of Norfolk) at Tiffany on October 16 and will then go on a five-city tour ending in San Francisco.

But in the end, Avon decided against toughing it out. "It became obvious to us—no, obvious is an overstatement. It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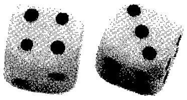
became *apparent* to us that it just wasn't worth it in terms of our management time," Waldron observes.

Wasn't it an odd moment to sell, with the expensive five-year plan just at an end? "Selling Tiffany as it was a couple of years ago would have been very different," says Waldron.

TIFFANY WAS PUT ON THE MARKET IN JULY. AS the days passed, rumor skated after rumor. In Paris, it was considered a *fait accompli* by the jewelry community that the purchaser was to be Dr. Anton Rupert, the hugely rich Afrikaner, whose empire includes Rothmans cigarettes and who is one of the powers behind Cartier. But the more the numbers were studied, the thinner the field of possible buyers grew. One of the more determined was Naim Attallah, a volatile, London-based Palestinian, whose holdings include two publishing houses, two magazines, and a substantial interest in the firm that might be described as the British Tiffany, Asprey's. For six weeks, Attallah took to spending, alternately, five days in London and five in New York, and the British consortium that he was assembling was prepared to offer $100 million, $70 million of it in cash. Anything higher he described as "outrageous."



Chaney approaches the question of his backers with diplomatic finesse. "I am not at all offended by foreign investment in our country," he says. "What we want to make clear is that Tiffany will not be controlled internationally, and that no one region of the world will predominate."

Exit Attallah. Finally, it came down to a pair of interesting antagonists, Donald Trump and Investcorp. Donald Trump's interest is evident. Trump Tower is on one side of Tiffany, the Bonwit Teller building is on the other. Trump already owns the air rights above Tiffany, having bought them to protect (and enlarge) his tower. As a result, he holds the store in a golden grip. Trump claims that his only motive is to see the place kept as it used to be. "My concept was totally the opposite of what they had done with Avon," he says. "I would have closed almost all of the out-of-town stores, and focused 99.9 percent of the energy on Manhattan. And I guarantee you that if I didn't have the air rights that building would have been under demolition a year and half ago." Others, pointing out that Trump is a realtor and not a jeweler, are highly skeptical.

In the end, the winners were the Tiffany executives, led by Chaney, and Investcorp. The company was set up in Bahrain on May 15, 1982, and has 336 shareholders, from Bahrain, Saudi Arabia, Kuwait, Qatar, Oman, and the United Arab Emirates. The shareholders—most of whom hold between 200,000 and 4 million shares apiece—include banks and trading companies, but are mostly members of the older and more conservative families in the gulf. Among them are seven Saudi royal princes, sixteen excellencies, and 66 sheikhs. In short, they do not seem to be wheeler-dealers.

Understandably, the composition of Investcorp is considered a sensitive matter by Tiffany management. Foreign takeovers of any Proud American Institution are always viewed with alarm. This is aggravated when the purchasing party is already controversial. But William Chaney approaches it all with diplomatic finesse. "I personally am not at all offended by foreign investment in our country," he says, "because we have a very international clientele. What we want to make clear is that Tiffany will not be controlled internationally. And that no one region of the world will predominate." But if Investcorp is putting up a substantial sum of money—and where else is the $135.5 million coming from?—won't the sheikhs demand some degree of input?

"They wish to be passive investors," says Chaney, "and they are now fulfilling the role of an investment banker, which is underwriting and—with management—ultimately placing the investment in the hands of investors. We have a long list of interested parties. They will be American and international individuals and institutions."

Investcorp, Chaney claims, is acting for Tiffany just as Lehman Brothers does in New York—simply looking for investors. "Investcorp will ultimately have a very modest—will *maybe* maintain a very modest participation."

But Avon is confident that the money is there?

"Yes."

So there are guarantees?

"Right," William Chaney says.

Hicks Waldron, equally confident, says he expects the transfer to take place in two weeks.

Some, of course, will not rest until they hear the cash actually dropping into the till. Donald Trump, for one, observes, "I hear the deal's not signed, yet." Two of the four senior vice-presidents have departed, a corporate sales manager back to Avon and the vice-president of merchandising "to seek other pursuits."

In William Chaney's office recently, there was a fellow with a proposal: a new branch of Tiffany on a shopping island opposite Newport Beach, California. Chaney seemed noncommittal. At its expansionist height, the Tiffany management had picked 22 possible U.S. locations for Tiffany branches. All have been put on indefinite hold.

Plans for Tiffany's return to Paris—and, less immediately, to London—seem certain, though. Which will please Paloma Picasso. "People look at me like I'm a traitor or something, not selling my things in France," she says.

Elsa Peretti, predictably, is more tempestuous. Examining new Hiro photographs over a take-out lunch from Uncle Tai's, she announced, "If somebody is buying Tiffany, I need to know who is putting the money in. I want the truth. *La verità!* Every time." With a gurgle of laughter, she added that her contract is up for renegotiation. "Maybe I shall ask for a little bit more respect," she said.

Over the past few months, Tiffany & Company has faced various possibilities, most of them unwelcome. The risk of permanently losing its very name to some conglomerate, as Halston has done, seems to have receded. The austere retrenchments proposed by such bidders as Naim Attallah (who suggested keeping only the Fifth Avenue store) have been rejected. Chaney believes that by trimming away much of the unsuccessful "mass" merchandise, and making modest expansions, such as the opening of the Fifth Avenue building's fourth floor to sales, he can return Tiffany to its days of glory—pre-Avon, indeed pre-Chaney.

In which case, rather than withering like Abercrombie & Fitch, Tiffany will bloom like, God help us, Gucci. This will satisfy its customers, delight whatever investors (foreign or otherwise) are rounded up by Investcorp, and even please its rivals and alumni. "They are zesty and inventive," Nicola Bulgari says. "The best." "They are one of the two great American jewelers," says Ronnie Winston. Adds Harry Platt, "Chaney is a good man. I wish them well."

And Walter Hoving? Hoving says that he is saving what *he* has to say for his book.

THE PRIME OF AMY CLAMPITT

A MAJOR POET MAKES A LATE ARRIVAL • BY PATRICIA MORRISROE

"IT'S ALL VERY STRANGE," SAYS Amy Clampitt in her small, bird-like voice. "For years, nobody wanted to read my poems. I'd submit them to magazines and get them back without a word of encouragement. Now there's all this commotion, and it's nice. But sometimes I wonder what all the fuss is about."

In just two years, the "fuss" has turned Clampitt, a former Audubon Society librarian, into one of the major voices in American poetry. Her first book, *The Kingfisher*, published in 1983, was immediately hailed for its technical mastery and rich, allusive language. *The New York Review of Books* praised Clampitt's "distinguished mind"; *The New York Times Book Review* recognized her "dazzling" vocabulary; and *The Nation* called *The Kingfisher* "one of the most brilliant debuts in recent American literary history."

It was also one of the *latest* debuts. Clampitt is in her early sixties, and her first poem wasn't published until 1978. At an age when most poets have done the bulk of their work, Clampitt is just beginning her public career. "A few years ago, nobody knew who she was," says poet and critic J. D. McClatchy. "And now you can't pick up *The New Yorker* without reading an Amy Clampitt poem. The situation is extremely uncommon. Unknown poets rarely burst upon the scene as though they'd sprung full-blown from the brow of Jove."

And they rarely have the confidence to produce work that ignores current trends. Unlike the pared-down language that characterized much of American verse in the seventies, Clampitt's work returns to what critics call the "hard tasks."

"She didn't follow the latest fads or slavishly imitate what was popular," says McClatchy. "She was interested in structure, rhythm, meter, texture, and not in writing down whatever popped into her head."

"Much of the poetry published in the sixties and seventies was very spontaneous and spare," says Helen Vendler, critic and professor of English at Boston University. "There was a kind of trance-like looseness of construction, as though the poet had taped his own telephone conversation."

In contrast, Clampitt's work is laced with classical allusions and references to science, literature, and Freud. "Clampitt isn't afraid to let you know she's traveled and read books," says McClatchy. "And she presumes you've done the same. It's poetry for grown-ups."

It's also more restrained than the "confessional" poems of such contemporary writers as Sylvia Plath and Anne Sexton. Before they died, each had recorded her private life in vivid detail, including divorces, love affairs, and in the case of Plath, her repeated suicide attempts. Many of the confessional poets had undergone psychoanalysis, and their writing reflected a struggle with identity and self-esteem.

Although Clampitt doesn't avoid painful subjects, her power comes more from language than from personal experience. "Amy doesn't bleed all over the page," says Howard Moss, poetry editor of *The New Yorker*. "There is the feeling that something exists beyond herself."

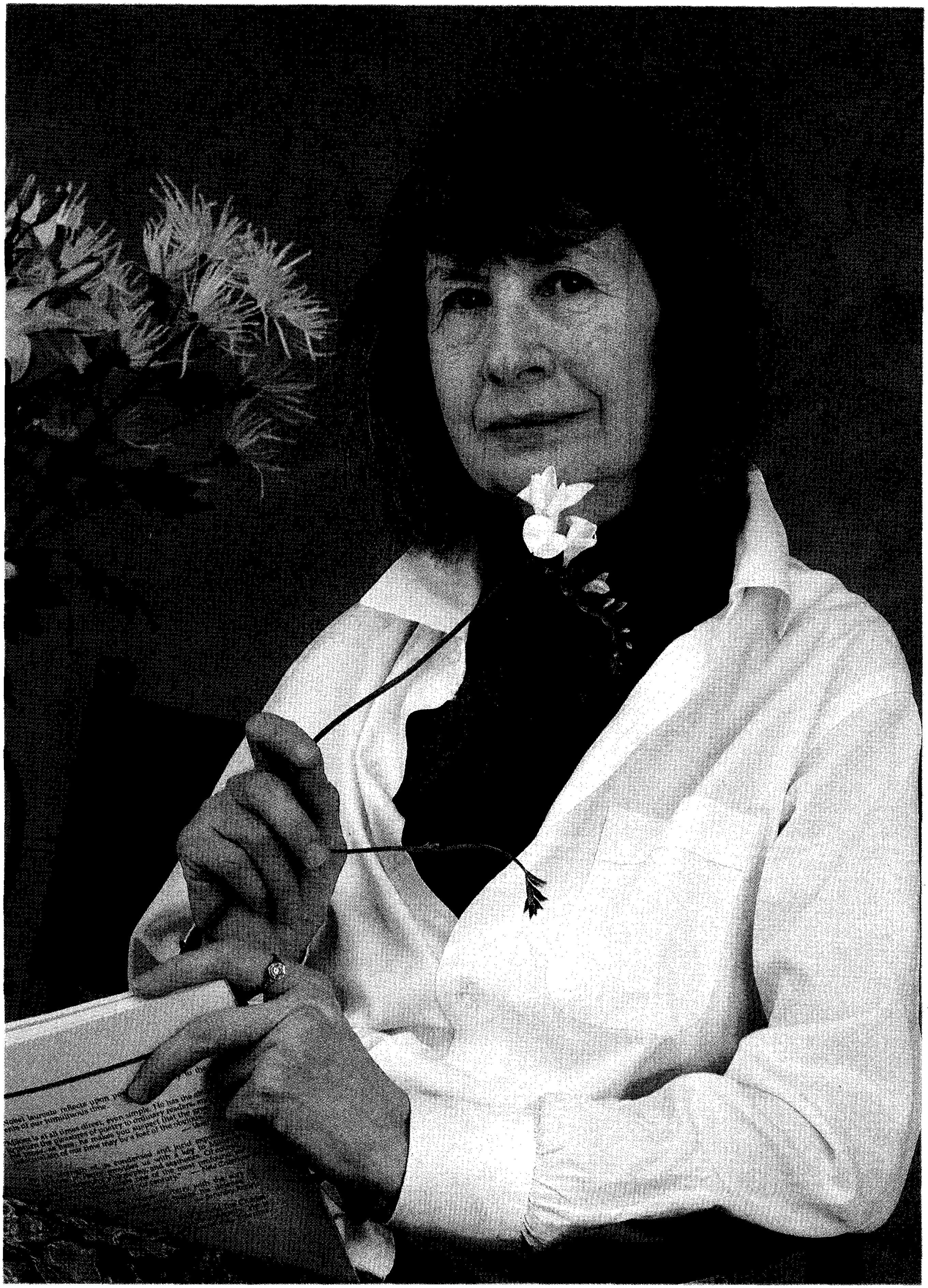
Although Clampitt's language is sometimes criticized as "overly decorated" or, as one person put it, "like Arnold Schwarzenegger flexing his muscles," she also has an extremely delicate touch. Exotic words ripple down the page, and even if the reader doesn't always understand them, they don't stop the musical flow of the poem. Winds arrive with "lariats and tambourines of rain," gales "stand up on point in twirling fouettés of debris," and the fog is described as "floss of mercury, deshabillé of spun aluminum, furred with a velouté of looking-glass."

The intensity of her response to nature can turn the mundane into the magical without turning the magical into a prettified cliché. On the lookout for beach glass, she sees "amber of Budweiser, chrysoprase / of Almadén and Gallo, lapis / by way of (no getting around it, / I'm afraid) Phillips' Milk of Magnesia, with now and then a rare / translucent turquoise or blurred amethyst / of no known origin."

But she is not merely a "nature poet"; nor is her descriptive talent limited to transforming Budweiser into amber. Clampitt is concerned with what it takes

Making it: *"When I got upset about my life, my friends said, 'Don't worry, your time hasn't come.' Now I guess it has."*

Photograph by Gilles Larrain.



SUCCESS: *“I never wanted to be a celebrity,” says Amy Clampitt. “I’d much rather have 30 or 40 readers than be famous and appear on* Good Morning America.*”*

to survive in the natural world—her poems reverberate with this—and the mood of *The Kingfisher* deepens as it moves beyond the impressionistic seascapes to darker scenes depicting the deaths of her parents, and tragic love affairs. As she writes in “A Procession at Candlemas,” “sooner or later every trek becomes a funeral procession,” and *The Kingfisher* is no different. It begins, with “The Cove,” on a note of warmth and innocence, “inside the snug house,” where “cross-stitch domesticates the guest room,” and ends, with “The Burning Child,” in the “killing chambers,” where people, “herded from the cattle cars,” have been stripped of “clothes, of names, of chattels.”

In all these poems, Clampitt’s voice is at once that of a frail creature buffeted by natural forces and that of a scientist trying to analyze and transcend those forces. It is certainly not an imitation of a phone conversation, nor an excruciating investigation of her own psyche. It is beautiful, sad, uplifting, and, above all, remarkably mature. As the painter Delacroix said, to be 20 and a poet is to be 20; to be 40 and a poet is to be a poet.

“I REALLY DON’T KNOW WHAT TO say,” Clampitt says when approached about a magazine profile. Sitting at Confetti Cafe on Madison Avenue, she looks tired and pale, as though the prospect of being a major poet was already sapping her strength. Reed-thin, she speaks in a soft voice that can barely be heard above the noise in the restaurant. As the room fills up with noisy people, many of them women carrying Bergdorf shopping bags, Clampitt, whose hair is neatly tucked into a beret, seems out of place, like Wedgwood china in a high-school cafeteria.

“I never wanted to be a celebrity,” she says. “I don’t want to reach millions of people. I’d much rather have 30 or 40 readers than be famous and appear on *Good Morning America*.”

Clampitt, who was born “with an overdose of aesthetic leanings,” grew up on a 125-acre farm in Iowa. The oldest of five children, she loved the outdoors, and many of her poems re-create the sense of wonder that a child brings to the natural world. Her earliest memories are of the violets that grew like a “cellarhole of pure astonishment” in the undergrowth of a woodlot.

While Clampitt remembers the bluebells and the “waterfall of bridlewreath below the porch,” she has darker memories too. In Clampitt’s mind, the school bus was a torture chamber in which she was ruthlessly picked on by other children. “You never recover from that kind of teasing,” she says. “Kids have an unerring instinct to find people who are vulnerable. And I was sensitive. But perhaps that’s not such a bad thing. To paraphrase Henry James, I think all poets should aspire to be someone on whom nothing is lost.”

What wasn’t lost on Clampitt was the sense of cultural isolation she felt growing up in midwestern farm country. “There was the feeling that anything interesting came from somewhere else,” she says. “We weren’t near the ocean, and we weren’t near New York. The sources of things seemed very far away.”

This sense of isolation was heightened by Clampitt’s belief, as she writes in “Black Buttercups,” that the “gray world of adulthood” didn’t hold much promise. Her mother was preoccupied with domestic chores and with raising five children. “She was a good example of the housewife kept in the shade,” Clampitt says. “She was my father’s wife. It was only after he died that she became her own person. It’s distressing to contemplate. Perhaps that’s the reason I never married.”

Though Clampitt doesn’t consider herself a feminist poet, she doesn’t shy away from themes that highlight a mother’s “mumbling lot.” In “Meridian,” she writes about waking on the front porch on a warm summer day and watching the early morning turn to “apathy at the meridian, the noon / of absolute boredom: flies / crooning black lullabies in the kitchen, / milk-soured crocks, cream separator / still unwashed: what is there to life / but chores and more chores, dishwater, / fatigue, unwanted children.”

Clampitt describes her father, who was raised a Quaker, as “a man of enormous feelings that were mostly repressed.” Intelligent and college-educated, he turned down a job as a high-school principal to become a farmer. It was a decision Clampitt never understood. Yet he also devoted much of his time to anti-war activity and attended vigils in Washington. Though he didn’t play piano himself, he bought one so his family could play.

“There was something about my childhood that was idyllic,” she says. “But I was always aware that my parents were unhappy. So I grew up with all these layers and interminglings. There was the natural world that was frightening and beautiful, and the adult world that was frightening and painful.”

FOR CLAMPITT, POETRY PROvided a seductive escape. She started writing at around eight but claims it was “really stupid stuff.” In high school, she composed a few sonnets that “weren’t bad,” although she never seriously thought about poetry as a career. “Who wanted to be a *poetess?*” she says.

Later, at Grinnell College, she majored in English and “fell in love” with Gerard Manley Hopkins, the nineteenth-century British poet and Jesuit

Guise and disguise, the mirrorings and masquerades:
brocaded wallowings, ascensions, levitations:
glimmering interiors, beaked motley, the hide-
and-seek of Tintoretto and Carpaccio. From within
walled gardens’ green enclave, a blackbird’s warble—
gypsy non sequitur out of root-cumbered
terra firma, a mainland stepped from
to this shored-up barge, this Bucintoro
of mirage, of artifice. Outside the noon-dim
dining room, the all-these-years-uninterrupted
sloshing of canals; bagged refuse, ungathered
filth; the unfed cats, still waiting.

FROM “VENICE REVISITED”

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priest. Like Clampitt, Hopkins used his mystical insights into nature to raise certain fundamental questions about the human condition. "I was attracted to his intensity," she says. "He was somebody who wrote about vivid sensations." But she didn't write much poetry in college. In those days, she had two goals: to live near the ocean and to get a job in publishing. The first was realized when she received a graduate fellowship to Columbia University. Before the year was out, she stopped attending classes. She thought Columbia was a "mill for getting advanced degrees," and even worse, she hated the setting. "The wind off the Hudson never stopped blowing," she says. "It just howled and howled."

She reached her second goal when she got a job as a secretary at Oxford University Press, where she won a trip to England by entering an essay contest. "Growing up in the Midwest, I didn't get a sense of history," she says. "England changed my perspective on life." Two years later, she returned to Europe. By then, she had quit her job at the publishing company and used her savings to travel.

When she returned to New York, she decided to write a novel. It was rejected by several publishers, and today Clampitt admits, "It wasn't very good." Her money was running out, so she found a job with the Audubon Society as a reference librarian. She spent her lunch hours bird-watching in Central Park and wrote occasional book reviews for *Audubon* magazine. One book in particular captured her imagination. It was a biography of Charles Darwin, whose theory of evolution would become a recurrent theme in her poetry.

Though she stayed at the Audubon Society for seven years, it was not a happy period. She liked learning about biology but didn't like being a librarian. She wrote novels but couldn't get published. And most of all, she hated the fifties. "I felt like a misfit," she says. "Everybody was married, and I didn't want that. But I didn't want to move up in the business world, either. So I didn't have a husband *or* a career. Ultimately, I became a recluse because I didn't have a niche. I'm not saying I'm to be pitied. It's just that I was an anomaly.

"For a long time, I didn't have anything to do with men," she says. "I didn't see any future in a relationship, and frankly, I was scared of the idea. I'd had enough troubles already." Some of those troubles involved a relationship detailed in "The Kingfisher." Clampitt describes the poem as "a novel trying to work itself into a piece of cloisonné." She met a man in England "in a year the nightingales were said to be so loud they drowned out slumber." They continued the relationship in New York "among the Bronx Zoo's exiled jungle fowl" and the thrushes of Wall Street. But the affair ended, and Clampitt was left with the memory of "a kingfisher's burnished plunge" as it took her "down on down, the uninhabitable sorrow."

DURING HER TIME AT THE Audubon Society, Clampitt did not write poetry. "I was paralyzed," she says. "I didn't have any confidence in myself, and you need a lot to be a writer. Of course, the confidence could stem from the sheer rage of being a misfit, but for me it had to be found in a quieter way."

Moving on or going back to where you came from,
bad news is what you mainly travel with:
a breakup or a breakdown, someone running off

or walking out, called up or called home:
death in the family. Nudged from their stanchions
outside the terminal, anonymous of purpose

as a flock of birds, the bison of the highway
funnel westward onto Route 80, mirroring
an entity that cannot look into itself and know

what makes it what it is. Sooner or later
every trek becomes a funeral procession.

FROM "A PROCESSION AT CANDLEMAS"

The first small step out of this creative black hole came when Clampitt quit her job and returned to Iowa to help her parents with a family problem. She worked in a contractor's office and wrote another novel, which was also never published. But that didn't matter to Clampitt. "What was really important was that I was finally able to explain myself to my parents," she says. "After years of unspoken disappointments, we finally seemed to understand one another. My parents' friends thought I was 'interesting,' and this made my parents feel better about me. They stopped thinking I was a weirdo because I wasn't married. For the first time in my life, I felt free."

Back in New York, Clampitt was further liberated by the cultural changes of the sixties. "If the fifties had gone on forever, I would have never been a poet," she says. "But suddenly it was okay to be unconventional." She became a freelance editor, earning a reputation for her ability to fix up difficult manuscripts. Clampitt also became involved in the peace movement, and from 1967 until 1970 she directed most of her energy into protest. "I guess I inherited a good bit of that from my father," she says. In 1971, Clampitt took part in the "daily death toll," in which protesters sprawled in front of the White House gates to symbolize the number of Vietnamese killed that day. "We all wore Vietnamese hats and had to designate our occupations on banners. I chose 'poet.' It was the first time I really thought of myself that way."

Clampitt was now writing poetry in earnest, but she couldn't get published.

Finally, in 1978, her work was brought to the attention of Howard Moss, who has been poetry editor of *The New Yorker* since the early fifties. "I fell in love with it immediately," he says. "We were all waiting for someone like Amy to come along, someone who didn't pretend that life was simple. Right away, I knew that she was the real thing."

When Clampitt received a check for her first poem published in *The New Yorker,* she immediately sent her mother flowers. At the time, Clampitt was in her late fifties, and it was the first significant money she had ever earned as a writer.

Since then, Clampitt's work has appeared in *The Atlantic, The Nation, The New Republic,* and numerous poetry magazines. In 1982, she won a Guggenheim Fellowship. A year later, *The Kingfisher* was published as part of the highly regarded Knopf Poetry Series. The book is currently in its fifth printing, having sold close to 7,500 copies. Considering that popular volumes of poetry rarely sell more than 1,000, this makes *The Kingfisher* a best-seller. Though she cannot live off of her book royalties, she is a paid writer in residence at the College of William and Mary in Virginia and gets fees for her poetry readings. For the first time in her life, Clampitt is earning her living solely as a writer.

"Whenever I used to get upset about my life," Clampitt explains, "my friends used to tell me, 'Amy, don't worry, your time hasn't come.' "

From *The Kingfisher.* © 1983 Amy Clampitt.

WORK ETHIC: *"I realized," says Clampitt, "that if I was going to be a poet I'd have to be a professional. I couldn't sit around and wait for the muse to strike."*

"Now I guess it has," she says. And Clampitt is taking full advantage of it, writing at a furious pace that astonishes editors and friends. "She's like a mesmerist who puts her hands over the wand and suddenly thousands of words float onto the page," says Alice Quinn, Clampitt's editor at Knopf.

Some months after *The Kingfisher* was published, she handed Quinn a second volume of poetry, which will be published next spring. *What the Light Was Like* contains 40 poems, most of which were written between 1981 and 1982. "I just hope she doesn't burn herself out," says an acquaintance. "She seems to be working *awfully* hard."

But Clampitt has a simple answer. "I have to make up for lost time," she explains. "Younger poets have several decades to produce their life's work. I don't."

SO SHE WRITES HER POETRY ON buses and trains and just about everywhere, including the small Greenwich Village apartment that she has rented for over 30 years. Now that she has a little more money and a lot more freedom, she is constantly on the move. In the past two years, she has traveled to England and Greece and has crisscrossed the United States. Clampitt doesn't fly unless it's absolutely necessary, so she usually takes a bus. "Humans weren't meant to be up in the air," she says. Clampitt likes to travel in order to indulge what she calls her bohemian instincts, but there is also a deeper reason. "There's something about being in motion that stimulates the creative process," she says. "It shakes you loose from the usual way of seeing." Certain smells and sights associated with various cities frequently trigger Proustian remembrances. "The event could have happened years ago," she says, "and suddenly it comes flooding back—strange sounds, the color of the light in Venice. I get a picture in my mind. But now it's more exciting than it was the first time around."

Clampitt's ideas frequently stem from sensations, but she builds on her initial response, adding layer upon layer until the end product is both sensual and intellectually complex. In "Beethoven, Opus 111," Clampitt writes of a concert given by a pianist in New York City. The music brings back memories of her father, who gave his children music lessons "to demonstrate that one, though he may grunt and sweat at work, is not a clod." She draws a parallel between the farmer "hacking at sourdock, at the strangleroots of thistles" and the deaf composer with his ear trumpet, pounding at the keys of his piano, "rehearsing the unhearable." Initially, it is an odd comparison.

By the end of the poem, however, the farmer and the composer have become one, not only in their frustration but in their ability to rise above it. As Beethoven's Opus 111 ends in a life-affirming swell, Clampitt's father, who has been suffering from cancer for months, dies peacefully. "Dying, / for my father, came to be like that / finally—in its messages the levitation / of serenity, as though the spirit might / aspire, in its last act / to walk on air."

This is dense, complex stuff, and it's not surprising that Clampitt often spends months composing a poem. When she isn't traveling, she likes to write in front of a window, preferably one with a view. "All I really need is a tree," she says. Clampitt writes on the backs of discarded legal announcements because she likes the texture of the vellum sheets. Besides, she adds, "it's much less intimidating to write on a small piece of paper."

After she has completed a first draft, she reads it aloud to "her best friend," a lawyer who has been her close companion for the past fifteen years. "He has a very good ear," she says, "and he'll tell me if something doesn't sound quite right." When it doesn't—and this happens frequently—Clampitt returns to work. A typical poem requires at least twenty revisions.

Clampitt has little patience for the concept of the "tortured poet." "I know there are people like that," she says, citing the example of Dylan Thomas staggering from tavern to tavern. "But I don't think you have to suffer in order to write. Intensity doesn't always have to be centered on unhappiness. I realized at some point that if I was going to be a poet then I'd have to be a professional and treat it like a business. I couldn't sit around and wait for the muse to strike. I had to accept that writing is hard work, and that it will *always* be hard work."

These days, it's the work that keeps her going, and not the literary acclaim. She avoids parties and doesn't hobnob with editors and critics. In fact, Clampitt says she is afraid of literary people. "They make me feel uncomfortable," she says. "They use too many critical terms, and I don't know what they're talking about."

Most of her new friends are younger poets who also shun the limelight. "In this business," says Nicholas Christopher, author of *On Tour With Rita,* "there are two types of people: the poets and the politicians. Amy is a true poet. When I first met her, in 1982, she was studying the *Iliad* in ancient Greek at Hunter College. I asked her why she was doing it, and she told me she just wanted to hear the rhythm of the words. Amy is different from a lot of poets. She doesn't live for grants and academic positions. She isn't looking to be a star."

Poet Mary Jo Salter agrees. "Amy rarely mentions her success," she says. "She's much more interested in talking about a rare flower she spotted, or a stray cat she befriended. She is totally *of* this world, and yet at times completely *above* it." Or to quote from the title of the second section of *The Kingfisher,* she is both "airborne" and "earthbound."

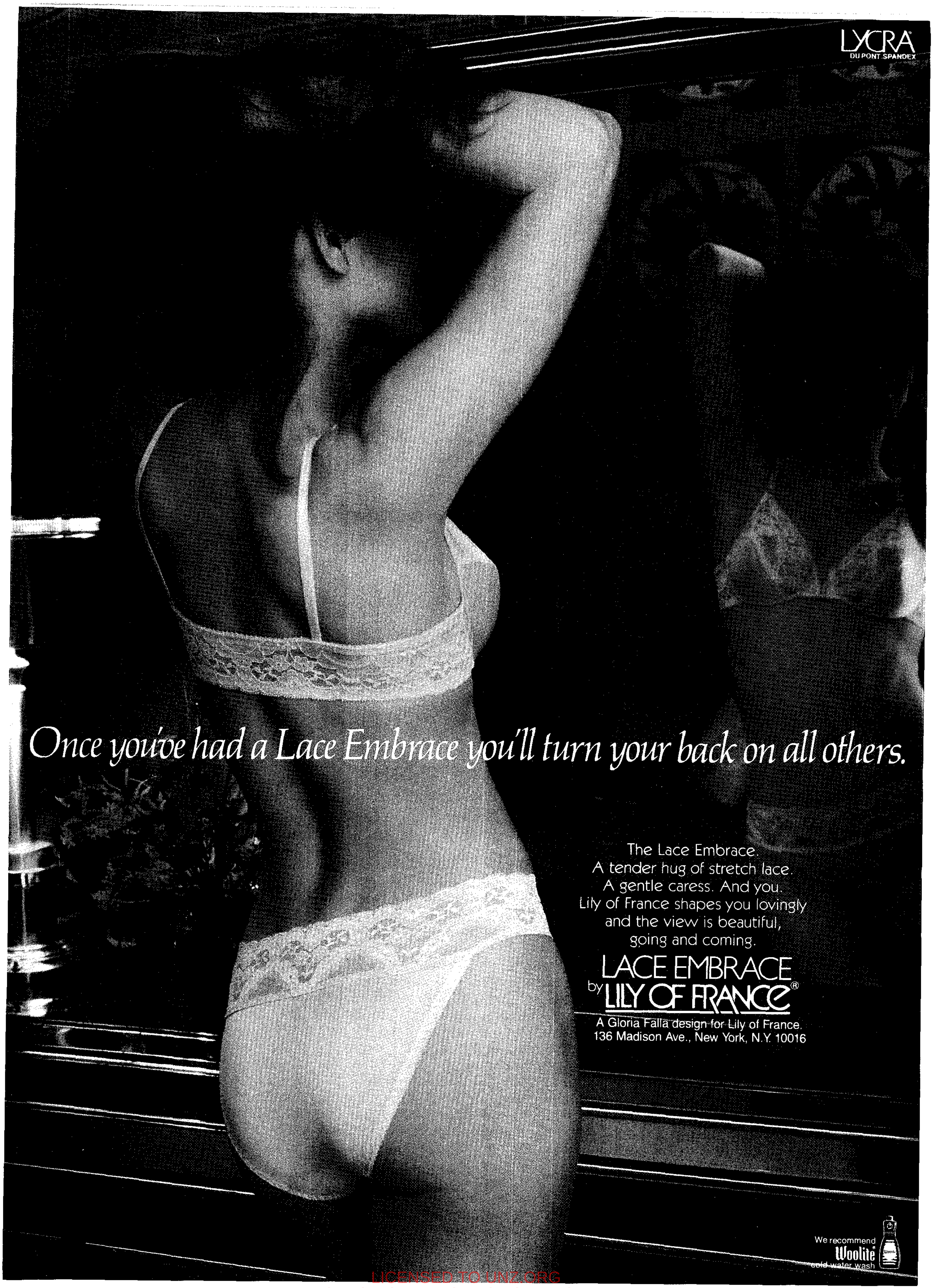
IT IS AN INDIAN-SUMMER MORNING. Clampitt is wearing a cotton print dress, and a scarf is tied around her head. Although her hair is gray and deep circles ring her eyes, she looks amazingly young and vibrant. As she talks, she gazes at the geraniums in a nearby window box. "Pretty," she says, although the leaves are wilted and the pink blossoms are turning brown.

Soon she is leaving on another trip. As usual, she is vague about when she will return. When asked if this is a happy period, she shrugs her shoulders as if happiness weren't really the issue.

"When I received my honorary degree at Grinnell College," she says, "I had three minutes to give a little speech. In that short time, I wanted to say something important. The words really had to count. I talked about our society and how we are fast becoming a country of analgesics and soporifics. We watch television so much that we are conditioned to believe whatever nonsense comes out of that box. We look for the quick and easy answer, always the happy ending.

"As a poet, I'm trying to sort out values," she says. "To discriminate between the authentic and the phony—to preserve what's worth preserving."

Like Beethoven at the keyboard and the farmer in the field, Clampitt, in her late middle years, is composing a message of serenity, "as though the spirit might aspire, in its last act, to walk on air." ■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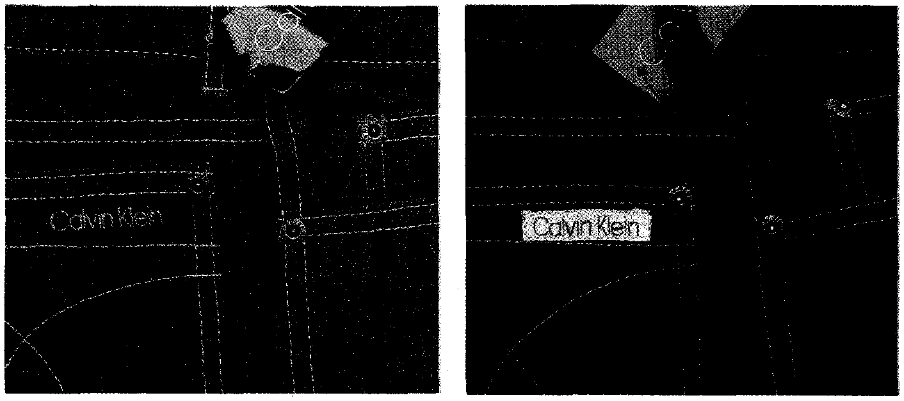
THE CRASS MENAGERIE

PHONY ALLIGATORS, BOGUS GREMLINS, AND OTHER FAKES

BY BARRY REHFELD



Real Calvin Klein blue jeans carry the designer's name on a blue label on the back pocket (left). Some fakes—such as jeans with the label made of light cloth (right)—are easy to spot, though counterfeit work is often more subtle.

NOT LONG AGO, AN ADvertisement in *Women's Wear Daily* caught the attention of some lawyers for Adidas, the sporting-goods company. On the face of it, the ad seemed innocuous enough: Under illustrations of several popular emblems, including the Adidas trefoil, a well-known New Jersey embroidery firm was promising "immediate delivery" on designer logos. But the lawyers were suspicious. The company, AA Embroidery Group, wasn't authorized to sell the Adidas logo. The ad might be an invitation to anyone who wanted to counterfeit Adidas products.

Posing as a customer, an Adidas investigator visited AA's owner, Coleman Schneider, at the company's office over an Alfa Romeo showroom in Englewood. There was some haggling over price, but a deal was finally struck, according to court papers, after Schneider suggested, "There's gotta be some honor among thieves." Ten thousand patches were ordered for $3,000.

With that transaction as evidence, Adidas went to a New Jersey judge, who issued a far-reaching search-and-seizure order. Accompanied by police, Adidas investigators then visited Schneider again and this time confiscated almost half a million logos and patches for over 100 brand-name companies and government agencies, including Polo, Playboy, Puma, and the U.S. Customs Service.

Last March, Schneider was arrested on charges of forgery, fraud, and wrongful impersonation; his case is pending. He insists that he's innocent and that the Adidas investigator pressured him into making the deal. "I am a legitimate embroiderer," he said. But he's in a business that has suddenly opened up to the possibilities of huge, illegal profits. Schneider's trefoils alone, if attached to some cheap sporting goods and sold as real Adidas products, could have netted an unscrupulous operator as much as $250,000.

The Schneider case isn't isolated. Sparked in part by the American fascination with designer goods, a whole criminal industry has started to develop around counterfeit products. Everything from clothes to luggage, from personal computers to prescription drugs, from Cabbage Patch Kids to gremlin dolls, has been copied and sold as the real thing—usually to the detriment of the consumer, sometimes with potentially disastrous results. Five years ago, bogus Chevron fungicide was sprayed on Kenya's coffee crop, resulting in an enormous loss of plants. In a Florida raid two years ago, federal drug-enforcement agents seized $5 million worth of phony Quaaludes. Counterfeit Sikorsky and Bell helicopter parts have been found in

Photographed by Aaron Rezny.

Last summer's real gremlins (right) were followed closely by fakes (far right).

NATO aircraft and in Queen Elizabeth's personal helicopter. Last Christmas, during the height of the Cabbage Patch craze, fake dolls started showing up in stores. They seemed to be just like the real things, with individual identities and adoption papers, but there was one critical difference. Unlike the authentic dolls, these Cabbage Patch counterfeits were highly flammable.

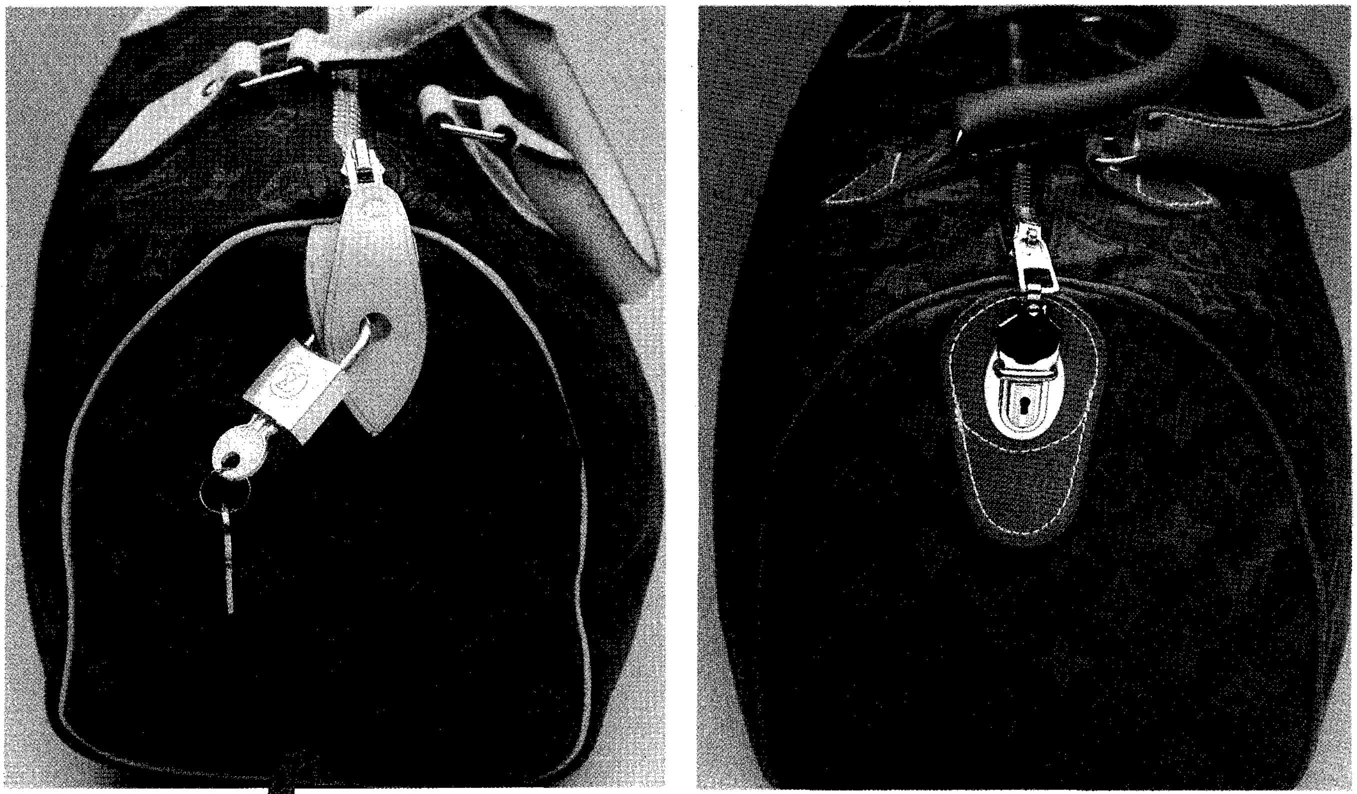
A report released earlier this year by the International Trade Commission said that American businesses lose over $6 billion a year in domestic and foreign sales to counterfeiters. The garment industry alone lost $700 million in 1982, the report said. Perhaps hardest hit are the companies that live by designer labels, since all it takes for a ripoff is a small investment and a little help from, say, a tiny alligator. "A phony one," said Larry Buchwalter, an Izod lawyer. "And an inferior-quality three-dollar shirt." The counterfeiter puts them together and sells the completed product for "cash in hand for a net profit of from $3 to $25 per shirt. No invoices are issued. No receipts are given. No taxes are paid." Even the mob seems to be getting in on the act. Last July, a reputed member of the Bonanno crime family was indicted in Philadelphia for his alleged part in counterfeiting $5 million worth of Izod shirts.

COUNTERFEIT GOODS SHOW up these days on street corners, at flea markets, in small shops, and even, occasionally, in major stores. Low prices aren't always a tip-off, because sometimes a legitimate seller simply keeps prices down with a low overhead; similarly, high prices aren't necessarily an assurance of quality, because sometimes the retailer—knowingly or unknowingly—ends up selling fake goods. "Prices for [real goods and fakes] can be the same," said Stanley Yavner, a Calvin Klein lawyer. "That way, they try to cover it up, mixing counterfeits in with legitimate clothes."

Of course, some counterfeits are easy to spot. Yavner, for example, has seen Calvin Klein jeans without the name on the brass pocket tabs or with labels sewn in the middle of the back pocket instead of in the corner. All Calvin Klein pocketbooks and baseball caps are fakes. The company doesn't make them, though counterfeiters do.

Too often, however, the consumer discovers he has bought a fake only when, for example, he washes his new shirt and the seams pull apart, the dye runs, or the logo falls off. "It is not easy to see the difference between the real and the counterfeit," said Yavner. "The counterfeiters can copy everything exactly. And almost every time you put on a change, they put on something similar."

Cracking down on the counterfeit trade has proved difficult. A prosecutor hoping to make a case finds at best a patchwork of federal and local laws to work with. Logos, names, and other identifying labels are protected under federal trademark statutes. But trademark violation is a civil—not a criminal—matter; violators can only be ordered to pay damages. To get criminal convictions, federal prosecutors have to look to fraud, conspiracy, contempt, and similar statutes. State laws are sometimes tougher, but in most states, counterfeiting is only a misdemeanor. In



Compared with a real Louis Vuitton bag (left), most fakes (right) are cheap and obvious. But the company *recently had to pull an elaborate ABSCAM-type sting to break a major counterfeit operation.*

any case, police generally regard it as a low-priority crime. Some experts even argue that manufacturers actually exaggerate the problem, hoping to encourage consumers to patronize the toniest retailers—the stores with exclusive images that bolster the image of the product.

One result is that the manufacturers themselves have taken police work into their own hands—an arrangement that has troubled some civil libertarians but has produced a number of remarkable cases. Last year, for example, Louis Vuitton, the luggage manufacturer, hired several veterans of ABSCAM to pull a sting against a band of counterfeiters. Mel Weinberg, the ABSCAM undercover man, was brought in to work for the company. Gunnar Askeland, who'd left the FBI at the time, posed as Weinberg's assistant. And Thomas Puccio, the former federal prosecutor who'd run ABSCAM, was hired as an adviser for the eventual trial. The case started out with Weinberg playing Frankie, a minor-league tough guy who went around telling small wholesale counterfeiters that his boss wanted to make a big investment. In fact, the "boss" was Weinberg himself, in this guise playing Mel West, a slick casino operator. In short order, he was contacted by a major international ring that had already been enjoined from counterfeiting by a federal court and yet was still turning out bogus Louis Vuitton luggage, handbags, and accessories. With that lead, the Louis Vuitton people went to federal judge Morris E. Lasker in New York. Lasker appointed them temporary government prosecutors under an unusual proceeding that allowed the private citizens to carry out the sting.

With videotape cameras secretly recording the sessions, Weinberg—as Mel West—met the counterfeiters several times at the Plaza and at the Beverly Wilshire Hotel in Los Angeles. He even visited one of the counterfeiter's factories in New Haven. After more than a month of undercover work, the operation had gathered enough evidence to charge the ringleaders. "There were a lot of differences between ABSCAM and this case," said Weinberg, "but in the end, they both worked the same way. We held out the honeypot and they fell for it."

Louis Vuitton lawyer J. Joseph Bainton prosecuted the case, and seven handbag manufacturers and distributors from across the country—Sol and Barry Klayminc, Jerry Young, George Cariste, Nathan Helfand, David Rochman, and Robert Pariseault—have been found guilty of criminal contempt. They are awaiting sentencing.

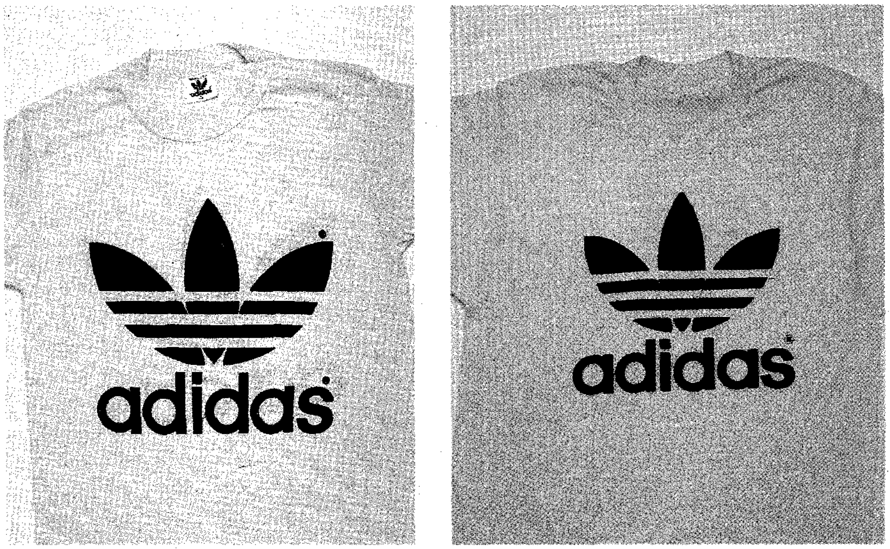
A distinctive package can sometimes—but not always—separate the real from the fake, such as these phony Adidas socks.

Even when it works, this kind of private law enforcement is expensive. Bagscam, for example, cost Louis Vuitton more than $500,000. Manufacturers usually don't bother chasing after the street hustlers or small-time scammers, but instead try to concentrate on the major operations. Last year, Izod caught a large, Midwest-based discounter selling almost $1.5 million worth of fake shirts. "We don't think they knew," said Kenneth Umans, a lawyer who represented Izod in the case. "But they didn't try very hard to find out who the wholesaler was, either." The shirts were impounded, and the matter was settled quietly, part of the agreement being that Izod wouldn't name the discounter.

For company detectives, the key in most cases is to trace the supply route. Phony goods are made all over the world, but the Orient is favored by many counterfeiters—as it is by many legitimate firms—because of the cheap labor. From the East, the first American stop for the fakes is usually Los Angeles, Miami, or New York. Occasionally, the U.S. Customs Service manages to intercept a shipment. Last fall, acting on a tip Jordache got from an informant in Hong Kong, Customs in New York seized 20,000 pairs of counterfeit jeans worth $800,000. And just two months ago, Customs agents in Florida seized a shipment of 54,000 fake Izod shirts at the port of Miami. Officials said the shirts, worth about $1 million, were made in the Philippines and shipped through Hong Kong.

ONCE THE PHONY GOODS are through Customs, however, the hunt becomes more difficult. As with domestic counterfeits, imported fakes are shipped all over the country. The manufacturer who discovers that his product is being copied faces the grinding task of tracing a few counterfeits back to the wholesaler. Last year, in an unusual eight-month investigation, Izod did just that, and uncovered a sophisticated ring selling thousands of copies of Izod shirts and sweaters.

The case began when the company spotted the fakes being sold on the streets in midtown Manhattan. Izod hired some investigators, who began to spy on the peddlers and photograph them. Within a few weeks, the surveillance paid off. Izod realized that it was dealing with an extensive, well-organized operation that was going to great



"The counterfeiters can copy everything exactly," said one lawyer. "And almost every time you put on a change, they put on something similar." In this case, the Adidas symbol is smaller on the fake (right), and the label has been clipped.

URBAN ACTION: *Izod uncovered one New York ring that used vans to distribute fake shirts to peddlers moving around the streets. High-speed lookouts on bikes and skates warned if police were in the area.*

lengths to avoid being found out. The ringleaders were three brothers from New York: Gus, Leo, and John Sklavos. The brothers were buying low-quality, legitimate shirts in New Jersey, then bringing in counterfeit Izod alligator emblems, probably from South America. The finished product was sewn together and apparently carried around in a semi-trailer truck, a sort of moving headquarters for the ring. Five or six vans were used to distribute the fake shirts to a handful of peddlers, who shifted around among various street-corner locations. High-speed urban lookouts, traveling on bikes and skates, warned the peddlers if police were in the area.

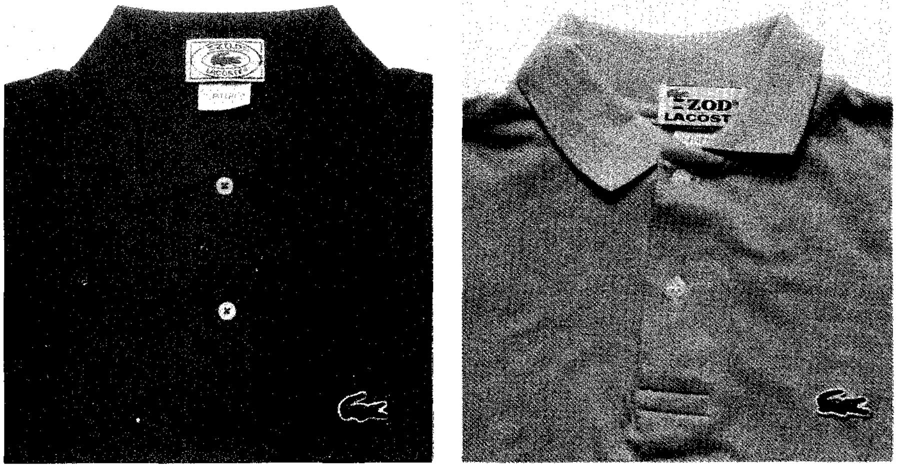
The case took eight months to make, and Izod ended up winning a civil judgment against the Sklavos brothers for violating federal trademark laws and state laws against unfair competition. Because of the complexity of the counterfeit operation, Izod had a hard time figuring out how much it had lost. In the end, the U.S. District Court in Manhattan accepted an Izod estimate of the ring's profits based on such factors as the number of peddlers, the selling days per week, and the sales volume per hour. Eight months ago, Judge Thomas P. Griesa awarded the company $2.25-million, but Izod has yet to collect. Theodore Voss, the Izod lawyer, says the company is still trying to locate the Sklavos brothers' assets. Meanwhile, the brothers have yet to pay $90,000 in fines for peddling without a license. "We've tried to keep the heat on the Sklavoses by passing on information about the brothers to other manufacturers, while protecting our own name from them and everyone else," said Voss.

THE IZOD ALLIGATOR SEEMS to be a particularly popular target for poachers. Last July in Philadelphia, federal prosecutors obtained an indictment against Cosmo "Gus" Aiello, a reputed member of the Bonanno crime family, for counterfeiting 168,000 Izod shirts and selling them in the United States and abroad between February 1981 and July 1982. According to court papers, here's the way the operation worked: The racket allegedly got started with a $50,000 loan from Bonanno capo Joseph "Bayonne Joe" Zicarelli to Aiello and his partner, a Cliffside Park, New Jersey, businessman named Harold Goberman, who has also been known by the last names Harris and Goldman. The partners set up a front office in Hackensack called Domino Industries and arranged with several manufacturing plants in eastern Pennsylvania to make the shirts. The finished goods, complete with alligator logos, labels, and plastic bags, were then shipped to various wholesalers for distribution to retailers throughout the United States, Europe, and Japan. The bogus Izod shirts were cheaply made. The stitching was inferior, the dyeing was poor, and the collars were askew. Yet all the manufacturers, distributors, and retailers that handled the shirts claimed afterward they'd had no idea they were dealing with counterfeits. "Some of the alligators even had big, red lips," said prosecutor Barry Gross, "but Aiello passed himself off as a legitimate representative of Izod, and he had enough of the right paperwork, labels, hangtags, and packaging to fool a lot of people."

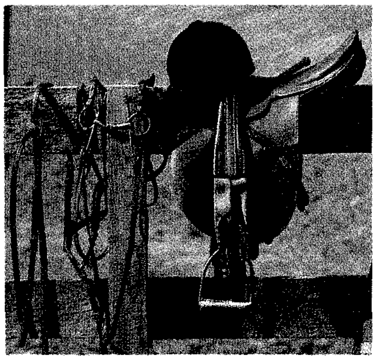
Aiello has been charged with conspiracy and wire fraud—the use of interstate communications to commit a crime—and could get 30 years in prison and a $15,000 fine for his part in the alleged racket. (And that's not his only problem. According to federal prosecutors in Philadelphia, Aiello is a suspect in the murder of Cesare Bonventre, one of the men who was supposedly guarding Bonanno chief Carmine Galante the day Galante was gunned down in Brooklyn.) Aiello's partner, Goberman, who pleaded guilty to single counts of conspiracy and fraud last fall, was named an unindicted co-conspirator and is said to be cooperating with prosecutors. Bayonne Joe Zicarelli, too, was named an unindicted co-conspirator in the Aiello case, though as far as he's concerned, the case is moot. He died last year of natural causes, after twenty-odd violent years as the Bonanno boss of northeastern New Jersey.

The documented presence of the mob's interest in counterfeiting may help spur some tougher penalties. Already, Congress is considering several bills that would make counterfeiting a federal crime punishable by lengthy prison terms and stiff fines. One of the bills made it through the Senate last June, and a slightly different version passed the House in August. A compromise may be acted upon this year. A bill introduced into the New York Legislature last March is expected to move more quickly. That measure would make counterfeiting a felony in some cases, punishable by up to four years in prison.

Still, stiffer penalties aren't likely to deter one key player in the counterfeit game: the consumer. "The counterfeiter preys," said one lawyer for a designer, "on the weakness in all of us for a bargain." The lawyer, who asked to remain anonymous, had a firsthand example to illustrate his point. He recently bought a pair of purported Adidas shorts from a peddler on Fifth Avenue. As soon as he got home, the trefoil fell off. ▬



Izod, with its familiar alligator logo, seems to be a favorite target of counterfeiters. Here, the fake shirt (right) has uneven coloring, a label that is somewhat off-center, a collar that's sewn on askew, and seams that are bulky in places.



HORSING AROUND

RATING TEN NEARBY RIDING STABLES • BY JENNIFER SEABURY

IT MAY NEVER HAVE OCCURRED TO you to try horseback riding. Well, think about it. In the five boroughs and the nearby suburbs, you can find top-notch horses and world-class instruction. And for a New Yorker, there's something especially refreshing about the atmosphere around a stable: The pungent smells, the chickens and cats and dogs underfoot, the camaraderie, the oldfangled look of blistered wood and trampled earth, simply take you far away from city life. Furthermore, when you've learned a few riding basics, you can explore delightful and varied park trails that are inaccessible by other modes of transportation. (Out in the woods, you *may* come across a few joggers, but you'll feel so . . . superior.)

From May through July, my sister Susan and I set out to find the best riding academies in the area. For the most part, we limited our visits to those stables that are close to public transportation, have nearby parks or private riding trails, and specialize in the English style of riding (distinguished by the use of a small, flat saddle designed for jumping). The ten that we chose to review (listed in order of preference, best first) will teach you all you need to know, whether you aspire to compete in the Olympics or just want to hack around on a trail now and then.

Susan, an advanced horsewoman, has been riding consistently for twenty years and is now in St. Louis training a four-year-old thoroughbred to become a show jumper. I started this research as a beginner; the only riding I had done was at summer camp fifteen years ago. Susan certainly did not need these lessons, but she learned some useful things whenever the instructors stopped harping on the fine points of form and offered comments on how she was working with her horse. I went from merely being able to keep my seat at a sedate walk to handling a horse with confidence, and even to rudimentary jumping.

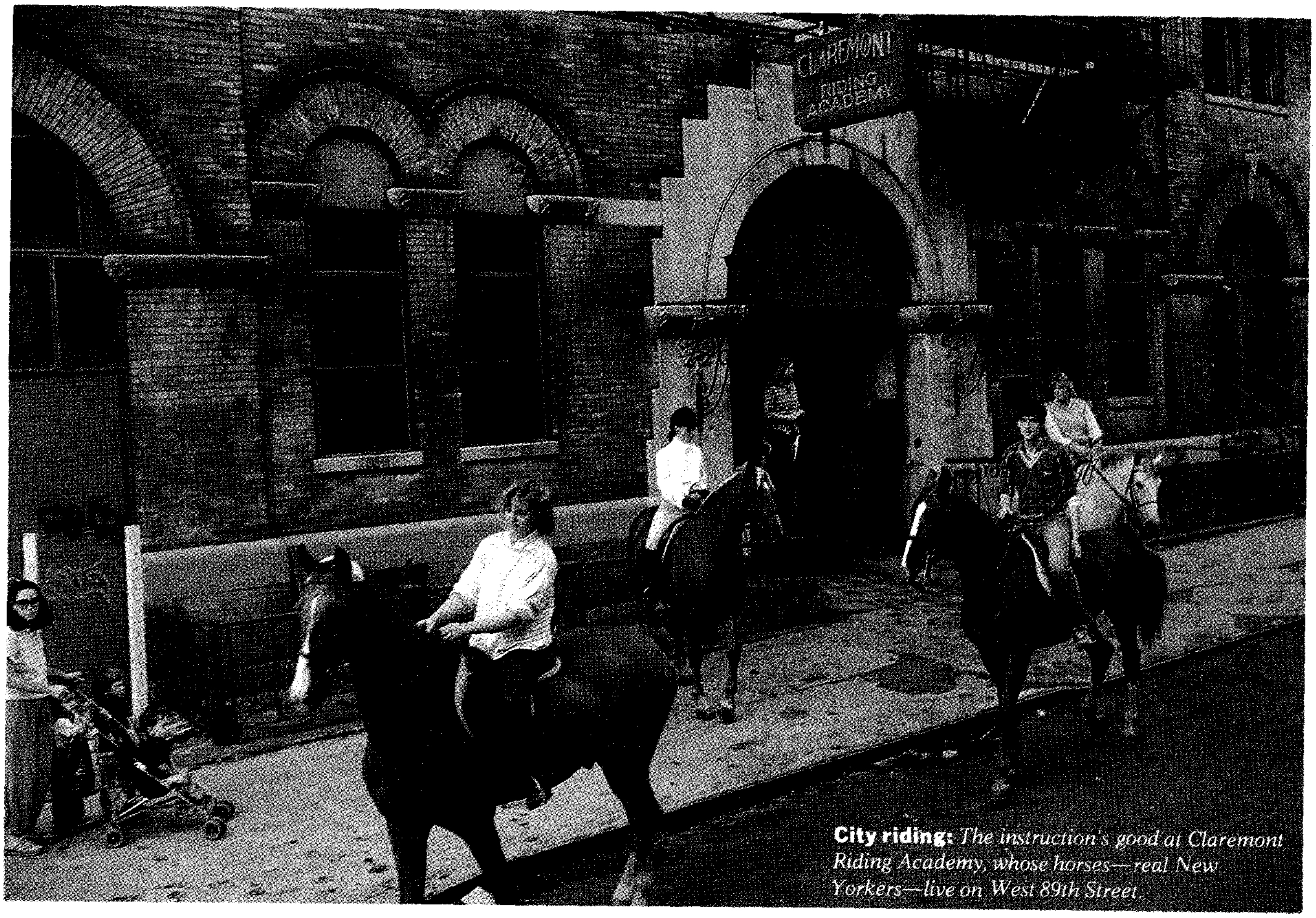
If you want to try riding, all you'll need to start is a pair of heavy shoes and a hard hat ($25). Most stables require the helmet and have extras lying around, but someday you may appreciate one that fits properly. It's okay to wear blue jeans. One thing to remember is that no matter how fit you are you probably haven't used the riding muscles lately, and you may be stiff after your first ride. Try to start with a half-hour lesson and gradually work up to hour-long sessions. Call a week or two in advance, because prime-time slots are limited.

We took some group lessons; there were usually three to five students in each. In a typical lesson, most of the time is spent practicing the three gaits: walking, trotting (a two-beat gait in which the rider posts, or rises and falls in the saddle to the horse's rhythm), and cantering (a faster, three-beat gait). Another standard exercise is standing in the two-point position (rising out of the saddle with your back parallel to the horse's neck) in preparation for jumping. Beyond this, every lesson is different, and may involve drills, exercises in the saddle, or jumping. A beginner's lesson will include such basics as learning how to mount and dismount, hold the reins, steer, and sit correctly in the saddle. Some stables have you tack up (put the saddle and bridle on), cool down, and even wash your horse, so leave extra time. Many stables, though, don't want you anywhere near the barn.

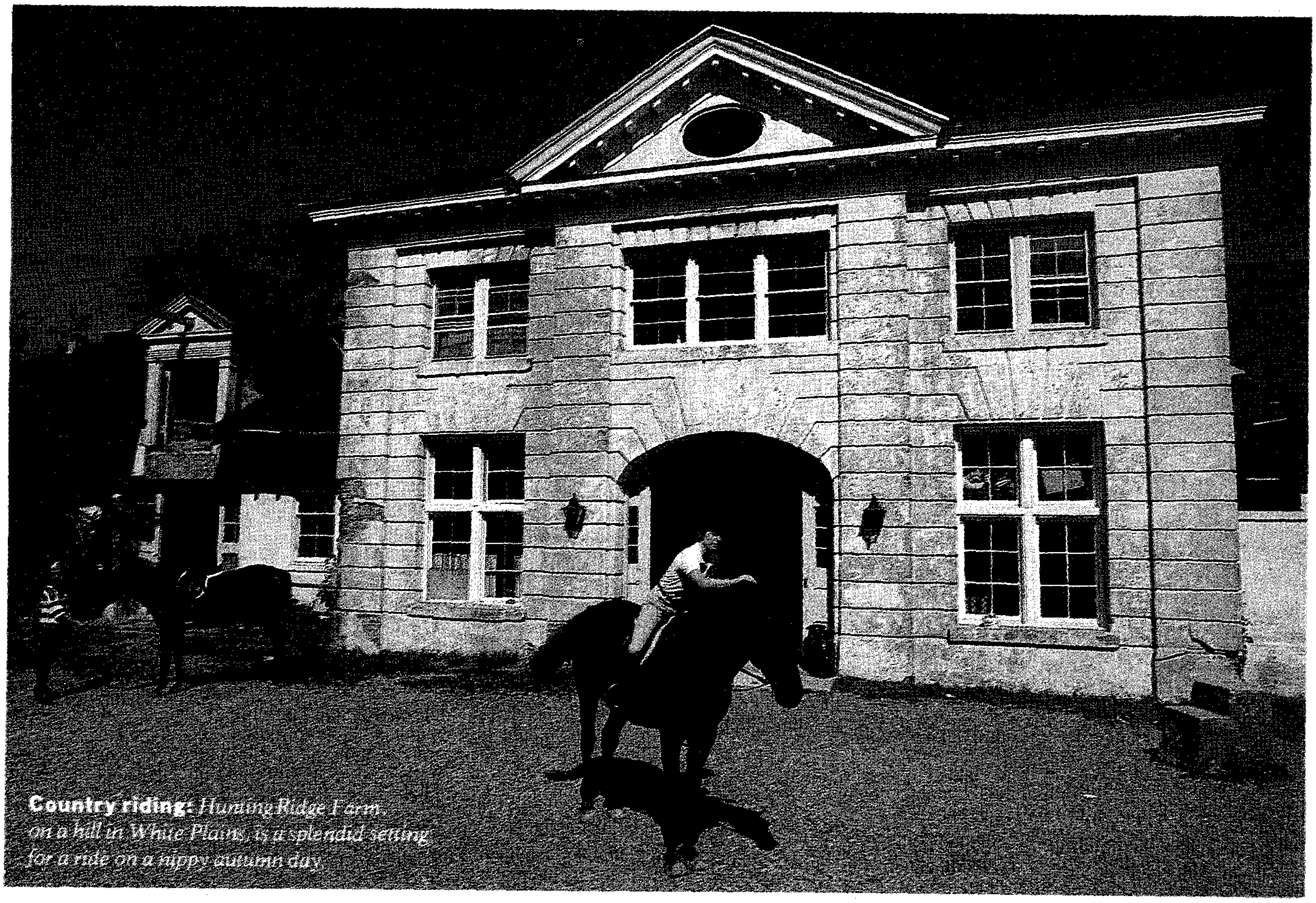
Most stables in this article are open daily (except major holidays) year-round. Seven have indoor rings for winter riding, but the other three carry on regular business outdoors unless it's snowing or particularly treacherous underfoot.

Although riding may have an elitist reputation, everywhere we went the staffs couldn't have been friendlier or

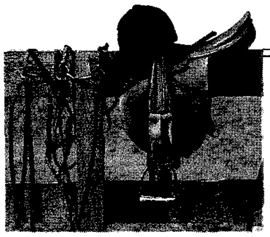
Photographed by A. J. Bernstein.



City riding: *The instruction's good at Claremont Riding Academy, whose horses—real New Yorkers—live on West 89th Street.*



Country riding: *Hunting Ridge Farm, on a hill in White Plains, is a splendid setting for a ride on a nippy autumn day.*



THE RIGHT STUFF: *Healthy mounts, first-class instruction, and well-kept facilities make Hunting Ridge and Suburban Essex the best of the nearby stables.*

more eager to please. So look for a place that suits your style of learning—and have fun.

The best stable we visited, **Hunting Ridge** in White Plains, is about an hour away by car, an hour and a half away by train and bus. Take the trip—it's worth it. The horses are healthy and well groomed, the instruction is first-class, the staffers are cheerful and encouraging, and the place looks great.

They don't build solid-brick barns like this anymore (it's the only remaining building of a century-old Westchester estate). Behind the arched doorway are rows of renovated box stalls, dressing rooms, an office, and a huge indoor ring with a second-floor spectators' booth.

Wayne Carroll, the amiable manager and head instructor, shook our hands, gave us a tour, and told us to make ourselves at home. Then we warmed up in the outdoor ring. Wayne adjusted our legs and backs into the exact position he wanted us to ride in. "Sit up! Stick your chests out!" he yelled. "Now look like you're having fun!" After we did the standard walk, trot, and canter (the horses were nicely responsive), and the ring had been watered down, Wayne asked us if we wanted to jump. Susan said, "Sure," but I was reluctant.

"Look, all you do is release when I say 'release.' You can handle it." And I could, and it was fun to use the jumping position at last, after spending six weeks in preparation. Susan worked on getting her horse to take the correct number of strides between jumps. Wayne isn't going to hold you back; you won't be stuck walking and trotting for ten years here. (Some of the other stables were excessively cautious about letting us try something new.)

Hunting Ridge has school and public shows, and Wayne will lend his horses to regulars who want to participate. The woodsy trails in Saxon Woods Park are temporarily hard to get to because of construction, but they *are* accessible by a longer-than-usual route.

What's offered: English tack; flat, dressage, and jumping lessons; fifteen school horses; indoor ring; outdoor ring; trail rides; horse shows.

Fees: Private lesson, $30 (half-hour), $40 (hour); jumping lesson, $30 (half-hour), $40 (hour); group lesson, $25 (hour).

How to get there: Take the Hutchinson River Parkway to Exit 23 and make a right onto Mamaroneck Avenue. Drive about a mile, make a left onto Hunting Ridge Road, and bear right up the hill. Or take the Metro-North train to Mamaroneck ($4.55 one way) and the Mamaroneck Avenue bus from under the overpass (75 cents; it runs every half-hour).

Hunting Ridge Farm, 219 Hillair Circle, White Plains, New York (914-948-4403). Closed Mondays.

Suburban Essex is a slick operation that specializes in preparing students for Madison Square Garden–type shows. Tucked in the middle of a quiet New Jersey suburban neighborhood, the stable houses 30 school horses and 40 boarders, and boasts large indoor and outdoor rings.

After Susan and I mounted Royal B. and P. J., Sheila Hunter, our instructor, gave us a rundown on each horse's idiosyncrasies. Sheila realizes that horses are not push-button machines, and it was refreshing to be clued in on their peculiarities ahead of time. (Most stables didn't bother to tell us what to expect.)

Sheila was innovative in describing and demonstrating techniques. She advised us to lean into corners when cantering, the way one would lean into a corner on a bicycle, but to remain erect when taking a corner at a trot. To show how awkward it is for horses to lead with the wrong foot, she ran in a small circle with her outside leg leading, which looked precarious indeed.

Five horse shows a year are held here (a grueling dressage lesson was in progress during our session), and every weekend a group travels to nearby shows.

What's offered: English tack, flat and dressage lessons, 30 school horses, indoor ring, outdoor ring, snack room, horse shows.

Fees: Private lesson, $26.50 (half-hour); semi-private lesson, $20 (half-hour), $40 (hour); group lesson, $22 (hour).

How to get there: Take the No. 33 bus ($3.15 one way) from the Port Authority bus terminal to the White Castle in Verona, New Jersey, and call either the stable or a cab (201-239-4646), or walk up the hill to Woodland Avenue, on your right.

Suburban Essex Equestrian Center, 12–22 Woodland Avenue, West Orange, New Jersey (201-731-4182).

Fox Hill Farm is 30 miles from the city; it adjoins the Rockefeller estate (part of which is a state park) in Westchester County. Not only is it a pretty setting for trail riding but the two indoor rings, the two outdoor rings, and the healthy school horses make it a good place to learn as well. It's on a country road, so if you don't have a car, you'll have to take a train and a taxi.

Leslie Miller, the instructor, was adept at picking out posture and technique problems. She advised one woman to post faster—she was landing on the horse as he started to come back up again—and the woman immediately looked better and was able to post effortlessly. And Leslie had my sister bring back her right shoulder, correcting what she acknowledges is a chronic problem.

The horses were energetic compared with some we found; still, Leslie kept yelling, "Give your horse a good squeeze—wake him up." The 100 miles of trails range over country fields, past ponds and stone walls.

What's offered: English tack, flat and jumping lessons, fifteen school horses, two outdoor rings, two indoor rings, trail riding, horse shows.

Fees: Private lesson, $20 (half-hour), $35 (hour); jumping lesson, $40 (hour); group lesson, $20 (hour); trail riding, $15 for the first hour, $10 each hour after that.

How to get there: Take the West Side Highway to Saw Mill River Parkway; go north on that parkway to the Taconic Parkway; then take the first exit (marked TO ROUTE 117, PACE UNIVERSITY); go left onto Route 117 South; at the second light on that route, turn left onto Route 448 and make an immediate right onto Old Sleepy Hollow Road. Or take the Metro-North train to Pleasantville ($5.55 one way) and call a cab (914-941-7080).

Fox Hill Farm, 204 Old Sleepy Hollow Road, Pleasantville, New York (914-769-9813). Closed Mondays.

West Shore Stable was practically deserted both times we were there. It's located way over on the northwest shore of Staten Island, and it's hard to find. This is a no-frills place. On my visit, in July, there were no spectators' benches available, but there were lots of flies, barking dogs, and sleepy cats. The stable is under the Newark Airport flight

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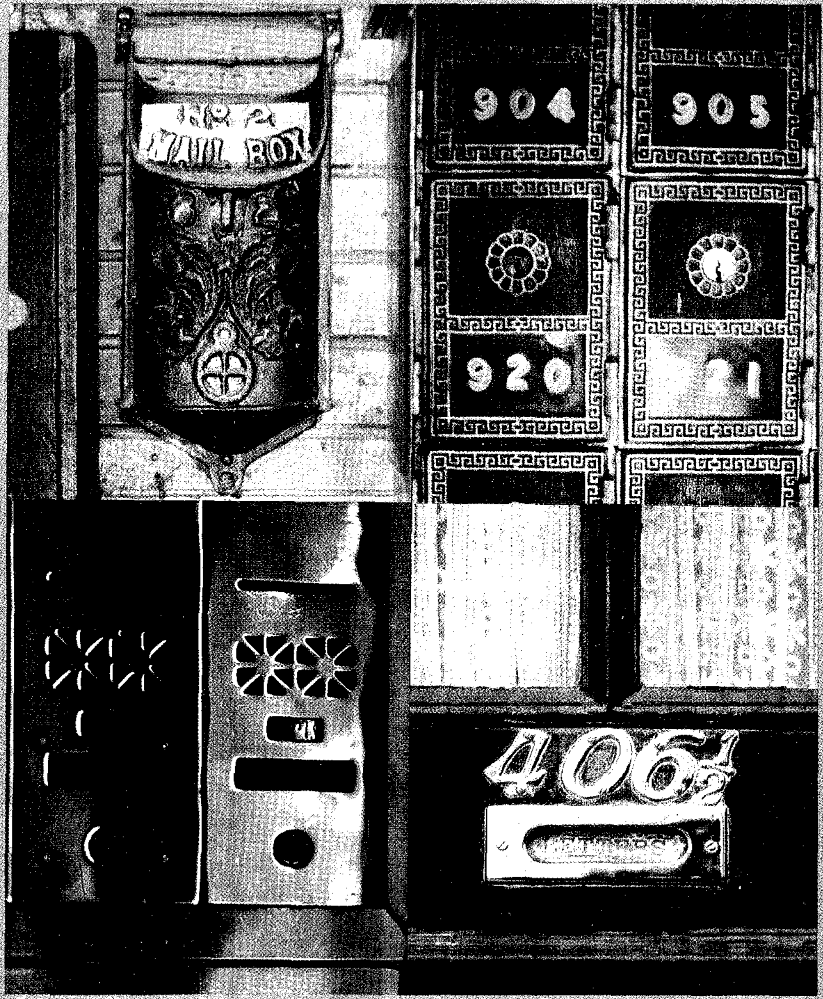

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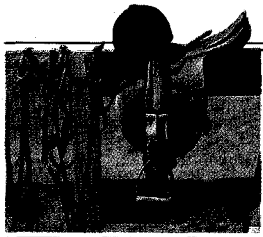

THE VOICE OF AUTHORITY: *In a lush green field at Meadowlands Riding Center, you can learn under the clear, firm direction of a former cavalry captain.*

path, and it's 100 feet from the West Shore Expressway. But there's a big indoor ring for winter; clean, airy box stalls; and handsome, well-fed horses.

We saddled up for a semi-private lesson and went through the usual routine of walking, trotting, and trying the two-point position and the sitting trot. Sue Leiter, our instructor, inquired respectfully where Susan had learned to ride, then explained that although the latest trends may not have hit the Midwest yet, the newest technique is to post lightly (not sitting back in the saddle) and keep the hands close together, almost hidden.

With Sue's help, Susan got Ben, who had been a Long Island championship jumper, to do flying lead changes (switching the leading foot in midair) between jumps. I went over a smaller jump, while Sue threatened to put a crab in my saddle if my rear end touched it after the jump. Sue's knowledge of technique, gained in eighteen years of experience as a trainer and instructor, made her an effective teacher.

What's offered: English tack, flat and jumping lessons, eight school horses, outdoor ring, indoor ring, tack store (open Wednesday through Saturday 11 A.M. to 6 P.M.), horse shows.

Fees: Private lesson, $20 (half-hour); jumping lesson, $20 (half-hour); group lesson, $20 (hour).

How to get there: Take the No. 112 bus (90 cents one way) from the Staten Island Ferry terminal to Richmond and Victory Avenues and walk down Merrill Avenue to Hughes Avenue (ten minutes). Or take Route 278 to South Avenue, go left under the bridge, and head south along the access road; take the first left after you see the ring.

West Shore Stable, 52 Hughes Avenue, Staten Island (494-9816).

MY FIRST THOUGHT WHEN I arrived at the **Claremont Riding Academy,** situated in the unlikely neighborhood of 89th Street and Amsterdam Avenue, was "Only in New York." Two floors of this cramped facility house 60 school and 20 private horses; on another floor there's a ring and an office. Claremont, the only stable in Manhattan, attracts some spiffily dressed riders.

After I signed the elaborate release form, I was told which horse I'd be riding and that he'd be coming from downstairs, not upstairs. I stood by the appropriate ramp; finally, someone yelled, "Willow," and up came a saddled white horse.

Julie Janicky, my instructor, walked around the undersize ring with me, explaining that the rider should concentrate on getting four distinct parts of the body (legs, trunk, arms, and head) to work together to make the horse move. She told me to apply equal pressure with my calves, knees, and ankles (some stables now advise you to keep the knees loose). Whenever I'd grit my teeth and hunch forward, she'd yell, "Sit back and stop looking mad!"

The horses don't seem to mind the claustrophobic ring as much as the students do. Three columns on either side of the ring make it seem even smaller. Faster traffic is supposed to stay on the outside track, but when six or seven lessons are going on at a time, inevitably there are traffic jams. The horses are responsive and healthy-looking, considering their crowded working conditions.

Susan's instructor, Adrienne Raymond, focused on having her work with the horse. At 2 P.M. on a Thursday, the ring wasn't too crowded, and she found the lesson informative and fun. Although we were impressed with the quality of the horses and the instruction, the small, hectic ring *was* a bit disconcerting and limiting.

The horses you see in Central Park are from Claremont. A qualified rider can hire a horse by the hour. Claremont also holds classes in Central Park. Occasionally, guest instructors offer lessons (private lesson, $35 a half-hour) for those who want world-class instruction.

What's offered: English tack; flat, dressage, and jumping lessons; 60 school and trail horses; indoor ring; trail riding; horse shows; special rides (moonlight and champagne rides).

Fees: Private lesson, $22 (half-hour), $44 (hour); semi-private lesson, $17.50 (half-hour), $35 (hour); jumping lesson, $22 (hour); group lesson, $22 (hour).

How to get there: AA, CC, B, or No. 1 train to 86th Street.

Claremont Riding Academy, 175 West 89th Street (724-5100).

THE LUSH GREEN FIELD, RIDING ring, and barn of the **Meadowlands Riding Center** lie just beyond some mountain-size garbage dumps—a half-hour bus ride from Port Authority. Cavalry captain Ed Bimberg methodically teaches all levels of riding on six of the healthiest, best-trained school horses we found anywhere. You will learn to ride quickly and correctly here, but you'll have to go elsewhere once you're ready for joining clubs and showing.

Bimberg snapped on a longe (a 30-foot-long nylon tape he holds onto) and watched us go through our paces. The longe is a handy teaching rig, because it allows you to concentrate on your technique rather than on steering or keeping the horse moving.

Only one or two riders are allowed in the ring at a time, and jumping is usually done outside the ring, so horses don't cut across the center toward you—a problem encountered at other stables. Bimberg's advice is logical. "Hold the reins like a serving tray. Don't kick; ask him to trot. A horse is round, so squeeze with your calves, not your knees, or you'll squeeze yourself off him." His horses do everything you ask them to; leave your crop at home.

His lesson progressed nicely: I posted for a while, then did some balancing exercises, such as leaning over to touch my opposite stirrup with my hand and lying back on the horse's rump and then bending forward to touch my head to his neck. If you've developed your own style and habits, though, you may find Bimberg too opinionated. He kept getting on Susan's horse to demonstrate how she was leaning too far forward. Susan had been trained that way, so Bimberg just annoyed her by trying to change her form.

What's offered: English tack; flat, dressage, and jumping lessons; six school horses; hunt course.

Fees: Private lesson, $18 (half-hour), $30 (hour); semi-private lesson, $16 (half-hour), $25 (hour); jumping lesson, $22 (half-hour).

How to get there: Take De Camp bus No. 44 ($2.45 one way) from Port Authority to Noel Drive (the Dairy Queen). Walk down the hill and cross Schuyler Avenue.

Meadowlands Riding Center, 500 Schuyler Avenue, North Arlington, New Jersey (201-997-0831). Closed Mondays.

Lynne's Riding School IS on the outskirts of Forest Hills; we arrived for an 8 A.M. lesson on a dismal, rainy Saturday ... and ended up having a lovely time. It's a friendly, cheerful place. Lynne Holzhauser, the owner, greeted us, introduced us to the four other early birds

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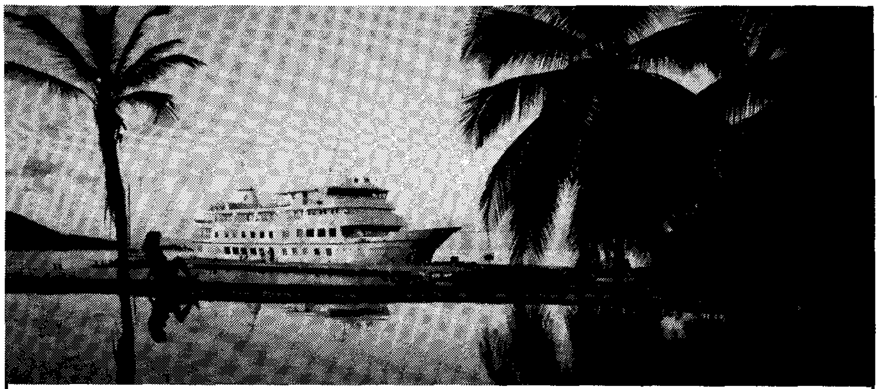

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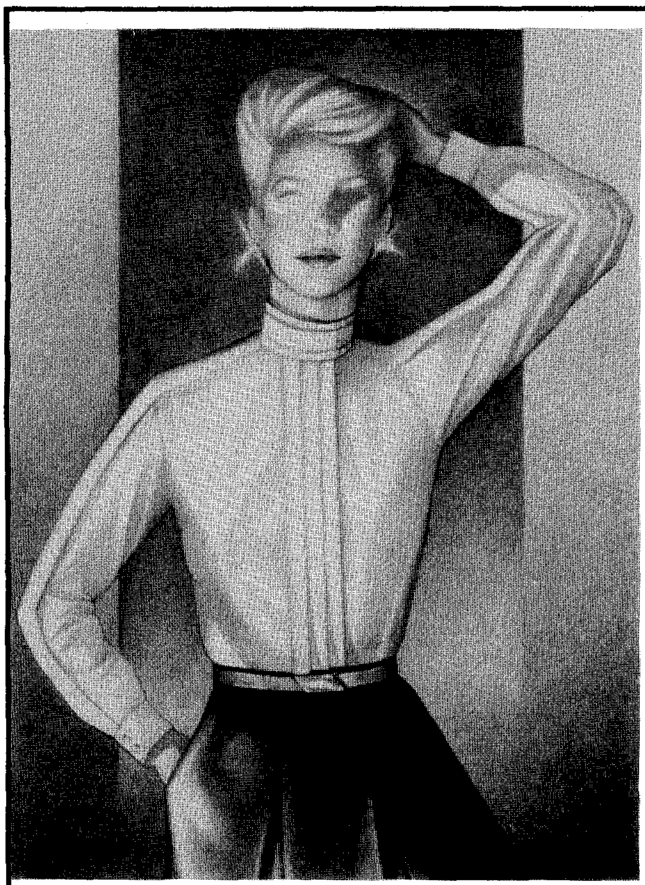

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in the class, and explained our horses' quirks.

She had us drop our stirrups to practice a sitting trot (not posting)—a technique that gives you a sense of how the horse moves and makes you stay tight in the saddle. Then we tried posting without our stirrups (exhausting work to strengthen the legs). Except for a few kicks, the horses were well mannered, responsive, and energetic.

The second time I visited, seven of us crossed the street for a trail ride in Forest Park. Again it was a relaxed hour; we trotted, cantered, and stopped periodically along the way so Lynne could tell us what we were doing wrong.

Lynne's father, Stanley, used to run this place, and the family takes pride in keeping it up. The stalls are clean and the horses well fed and brushed. Many of Lynne's regular riders join the Parkside Riding Club ($50 a year), which allows members to ride for the price of hacking (trail riding) during certain hours—and gives them some riding lessons too. The club, sociable and friendly, provides a good incentive to ride more often than you would if you were just taking lessons.

What's offered: English and Western tack, flat lessons, jumping lessons, 30 school and trail horses, indoor ring, trail rides, Parkside Riding Club.

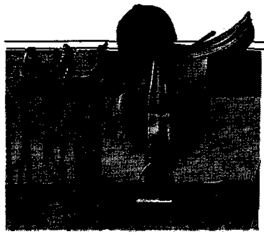
Fees: Private lesson, $15 (half-hour), $25 (hour); semi-private lesson, $12 (half-hour), $20 (hour); jumping lesson, $15 (half-hour); group lesson, $15 (hour); guided hacking, $10 (weekday hour), $12 (weekend hour).

How to get there: Take the F train to Continental Avenue, then take the Q23 bus to Metropolitan Avenue and walk two blocks to 70th Road.

Lynne's Riding School, 88-03 70th Road, Forest Hills (261-7679).

Cullmitt Riding Stables NEAR Prospect Park in Brooklyn looks a bit run-down: On my visits, in May and July, the barns were ramshackle, the fence around the ring was made up of pieces of bed frames and hay-bale twine, and the spectators' booth was ready to be made into firewood. The saving graces were that Josephine Pittari ran a friendly, low-key place and that the range of activities was varied.

In my private beginner's lesson, Kendal Ridgeway acknowledged that she didn't know what to do with me next, and I left feeling bored and uninspired. But Wendy Kaufman, the advanced teacher, had her group warm up by trotting, first skipping two beats, then three (good practice for the student's body control). Her class went through specific dressage drills: walk to A, canter to B,



THE SOCIAL SET: *If you join the riding club at Cullmitt Riding Stables, you'll be invited to balls, parties, hunts at a private New Jersey club, and breakfast rides.*

halt, take two jumps, reverse direction, and on and on. A good drill for Susan. Wendy is soft-spoken—a problem only when the roller-disco rink next door is blasting away. Susan found the lesson worthwhile even though the horses in her group lesson were lazy and did not respond well to directions. There are riding trails in Prospect Park, across the street from the stable.

If you join the Equestrian Club of Brooklyn ($20 a year), lessons are cheaper, and you're invited to club balls and parties, hunts at a private club in New Jersey, and Sunday breakfast rides.

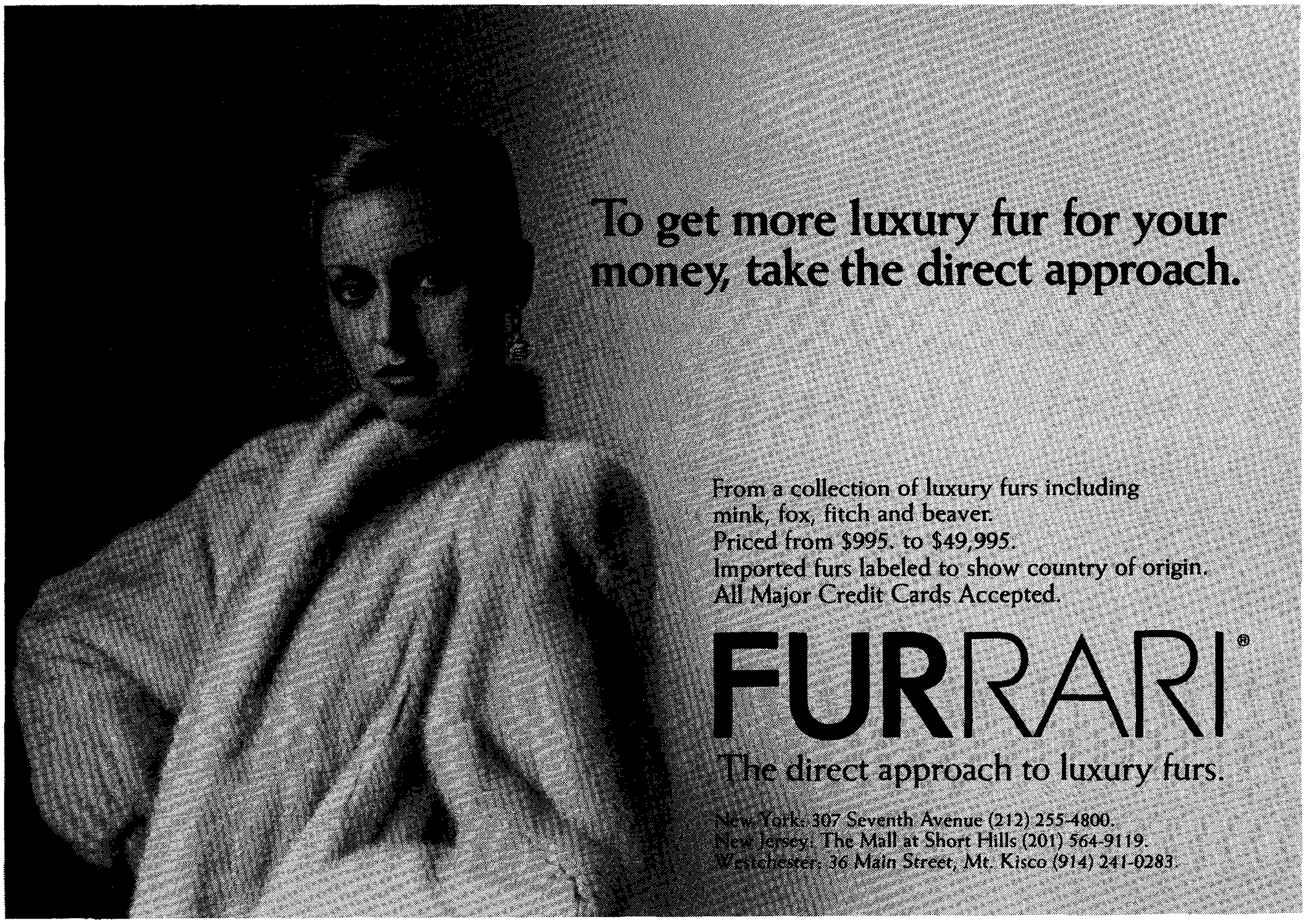
What's offered: Eastern tack; flat, dressage, jumping, and sidesaddle lessons; 45 school and trail horses; outdoor ring; trail rides; horse shows; hunts; breakfast rides; parties.

Fees: Private lesson, $12.50 (half-hour), $25 (hour); jumping lesson, $30 (hour); group lesson, $20 (hour).

How to get there: Take the F train to Fort Hamilton Parkway and walk (three blocks) toward the park.

Cullmitt Riding Stables, 51 Caton Place, Brooklyn (438-8849).

BRIEFLY NOTED: THE **Jamaica Bay Riding Academy** (7000 Shore Parkway, Brooklyn; 531-8949) is a huge commercial riding establishment. There are some 15 school horses, 40 trail horses, and 60 boarders; the place is always swarming. The trails—beautiful, sandy, and breezy along the water—wind over 300 acres. The Independent Riding Club of New York makes this stable its city headquarters; if you join ($100 for the first year, $30 a year thereafter), you may go on many organized group rides. Unfortunately, the well-kept facilities and the splendid setting didn't make up for the unhealthy horses we saw here. The three horses we rode in our May and July visits were so listless that the instructors provided crops and advised us, "Wake them up with a kick." Most of the ten or so mounts in the ring during our semi-private lessons attempted to leave the ring every time they went by the gate. Some other horses had saddle sores; some horses' hips jutted out. We found the instruction fairly attentive and meaningful, and Susan said her horse had the smoothest canter of any she'd ridden in a long time. Private lessons are $23 an hour; there's also jumping, dressage, semi-private, and group instruction. **Van Cortlandt Riding Stables,** on the edge of Van Cortlandt Park in the Bronx (254th Street and Broadway; 543-4433), looks like a Virginia horse farm; the red-brick barn sits in a green pasture near a forested hill, and the paddocks are surrounded by post-and-rail fences. The instruction is appropriate to the aristocratic setting (the teachers know what they're talking about), but my horse, Nugget, seemed overused—on both my visits, in May and June, he kept tripping and cutting corners. Private lessons are $30 an hour; there's also semi-private and group instruction, trail rides, and horse shows. ▬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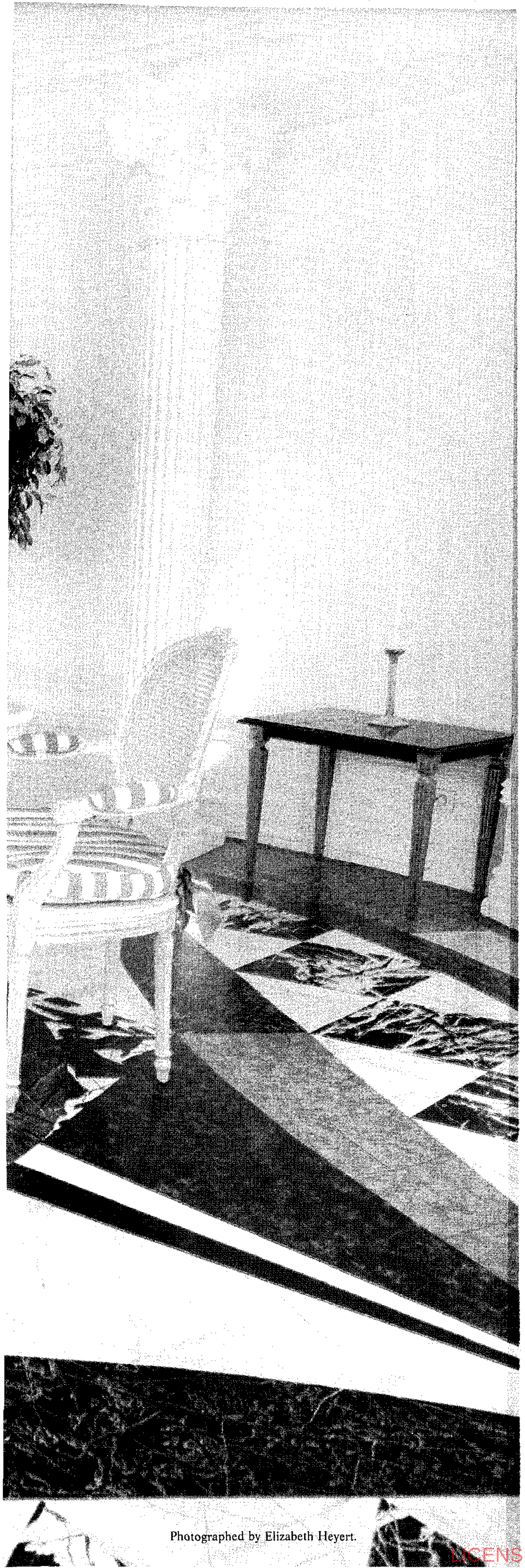


Photographed by Elizabeth Heyert.

DESIGN

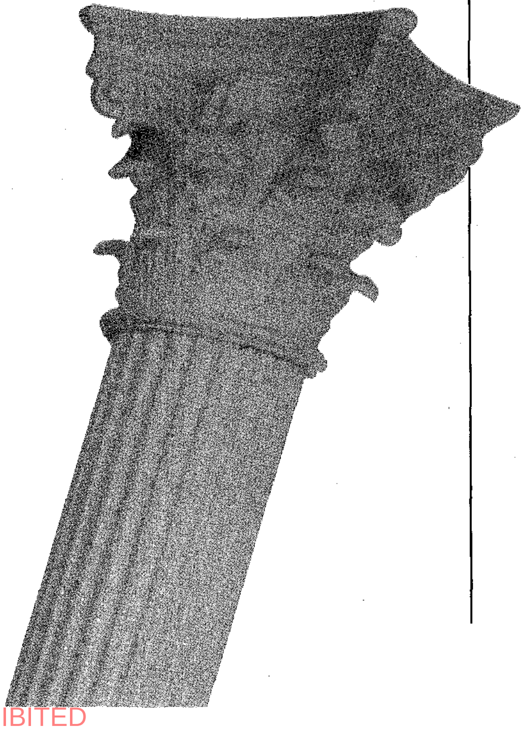
BY

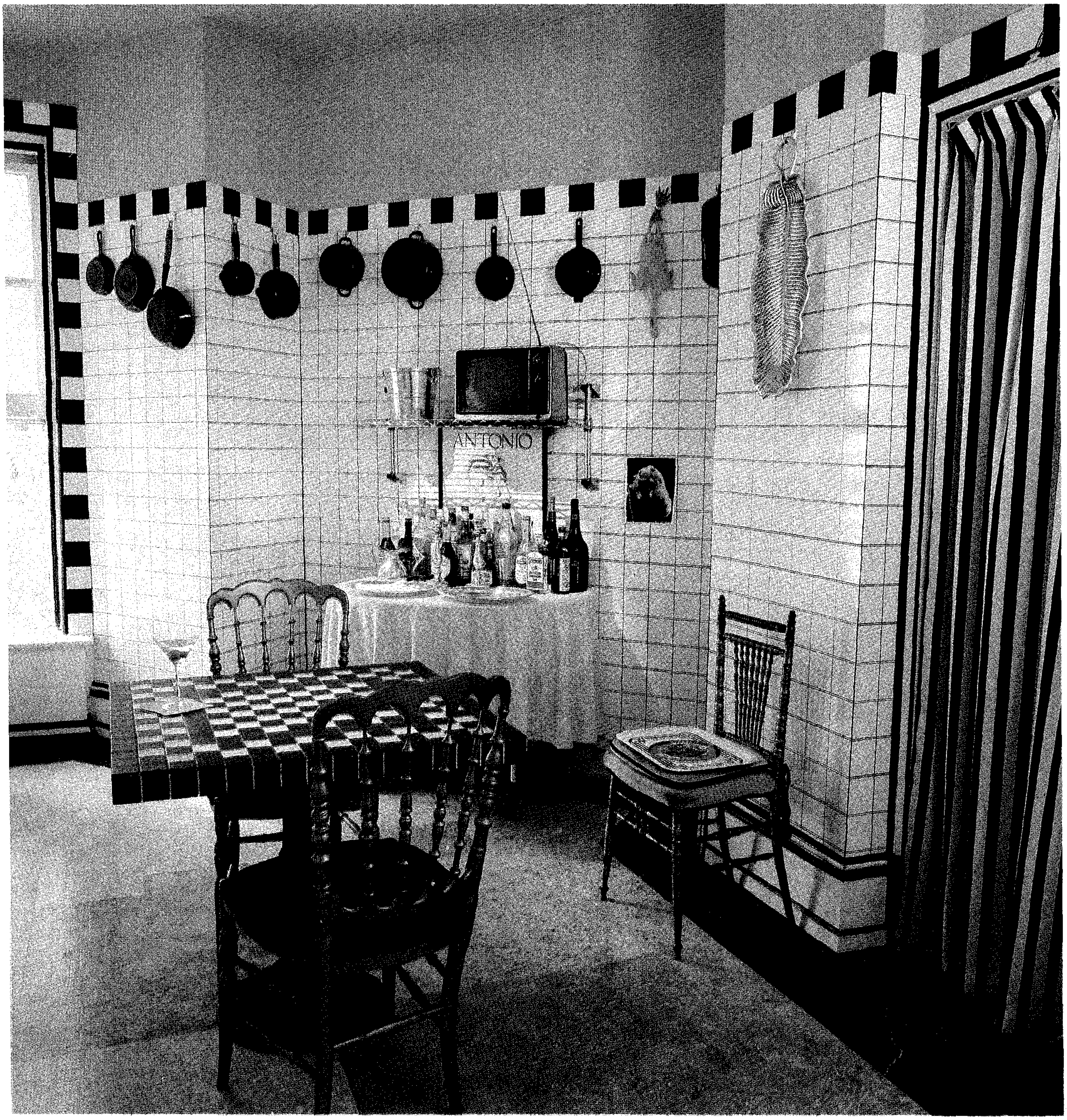
MARILYN BETHANY

Faux Score

"A CROSS BETWEEN LOUIS SEIZE AND Cocteau says" is Clovis Ruffin's description of the décor in his apartment at the Ansonia. Ruffin, a fashion designer so omnipresent on the New York scene a decade ago that his social life was deemed an *Esquire* Dubious Achievement, had dropped from sight by the end of the seventies. "I made a trip to the Southwest to see Clovis, New Mexico, the town my parents happened to be visiting when I was born," he says. "There was a Clovis bank, a Clovis high school, a Clovis Laundromat." Whether weird or heartwarming, the affinity was undeniable, and Ruffin decided to settle nearby. "I'd had it with New York. It was time for a change."

"The Venetians had the right idea about wood," says Ruffin. "Keep it painted." The *faux marbre* artist Jack Kelly painted the floors of this apartment to give it the aura of a French hotel.



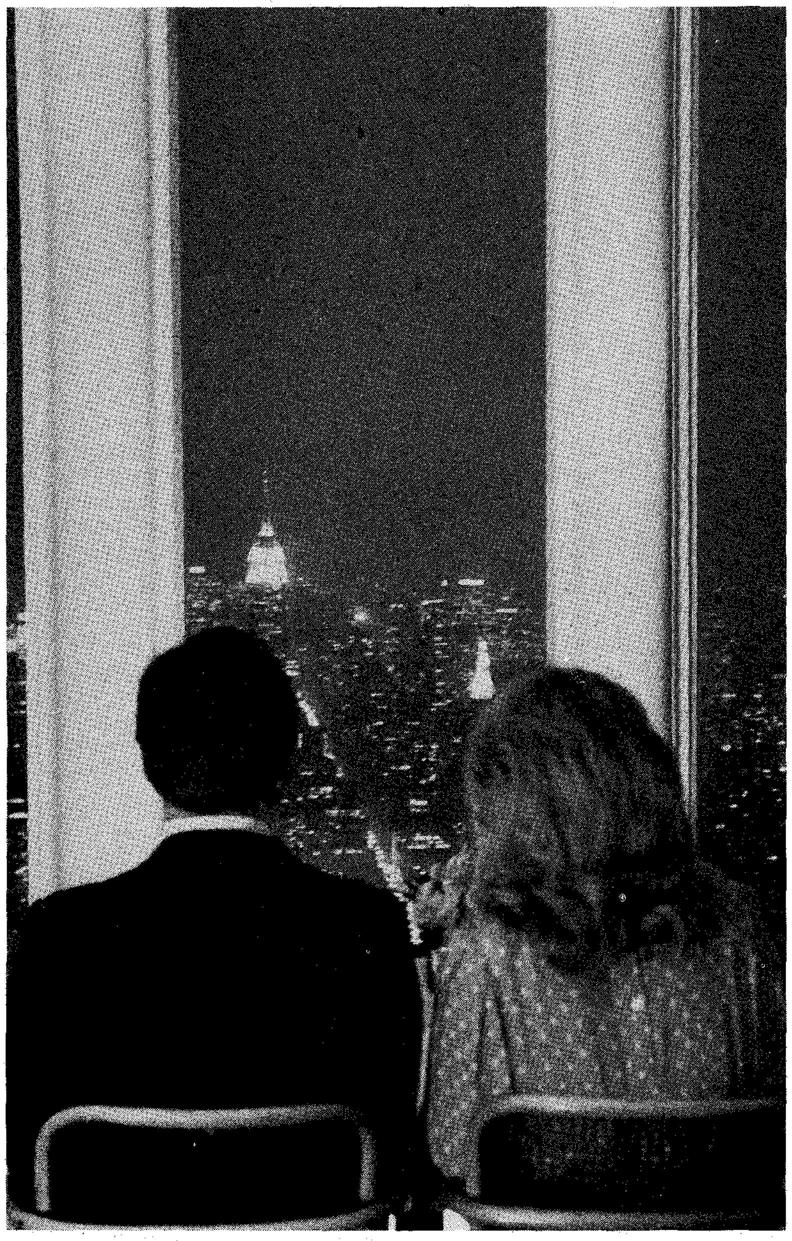


Now back in the city, Ruffin is ready to work. This spring, for the first time in several years, there will be a line of Clovis Ruffin dresses in the stores. However, he claims, he is not ready for a new adventure in decorating. "I have been through every style and period," he says. "My last apartment was Japanese; I've done minimalist modern, Art Deco . . . but I was always happier in hotels. I wanted this place to look like I had just checked in."

DESIGN

In the kitchen, Ruffin "tiled" the walls with grid-printed Masonite and put a pair of Paris couture-house chairs at the checkerboard table. "I have a terrible weakness for awful gold furniture," the designer explains. ■

THE EX-JADED EXECUTIVE HAS DINNER AT WINDOWS ON THE WORLD WITH HIS EX-WIFE WHO'S AN EX-MODEL TO DISCUSS EXCESSIVE ALIMONY.



It was his idea.

Maybe he wanted to show her he'd become a New York insider. And maybe he wanted to give her a bit of the old razzle dazzle, too. So they set a date for dinner at Windows on the World.

It was a little stiff at first, even though she was duly impressed with the gracious feeling of the place and the look of the people who were there.

He began to loosen up when he got the chance to show off his knowledge of wines as he selected from the 641 they have on the Wine List at Windows.

It took her a little longer – in fact, she didn't relax at all until they started looking down from 107 stories up and picking out old haunts. They spotted the block in The Village where they rented their first studio apartment. And they came close to picking out 285 Madison Ave. where he had his first job, in the messenger room. They even found the spot at the South Street Seaport where they had such a ridiculous argument on Tall Ships Day.

They reminisced a lot about the exciting things they used to do. Everything seemed elegant and, somehow, more civilized than it had been in a long time. Even New York itself seemed more like the city they had fallen in love with years ago.

The evening was over before they knew it. And they never did get around to discussing the alimony. So they've set another date for dinner at Windows on the World for November 14.

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HO-HUM

"...*Lakmé* at the City Opera—wretched acting, lackluster conducting. The Philharmonic's return—something stirring?..."

Rolandi as Lakmé: *Conventional operatic posturing.*

MENTION LEO DELIBES'S **Lakmé** TO most New York operagoers and a mental image of Lily Pons in the title role instantly materializes, even for those who never saw her as the tragic little Brahmin maiden. Pons sang the part many times at the Metropolitan from 1932 to 1947 (Vina Bovy, Marie Wilkins, and Patrice Munsel were allowed just one performance apiece during that long reign), and *Lakmé* disappeared from the repertory as soon as the prima donna who owned the opera decided to put it aside.

Thirty-seven years have since passed, but many opera buffs still recall those tantalizing and widely circulated press photos of Lily as Lakmé: bare midriff daringly displayed as she modeled a "genuine" 200-year-old skirt of hand-woven Indian silk and a specially designed headdress dripping with pearls. Few of us have escaped hearing Pons's "Bell Song," the diva's signature tune, which she sang in innumerable concerts and recorded at least three times. Yes, sometimes it seems as if *Lakmé* must have been commissioned, possibly even composed, by Lily Pons for her own personal use.

If nothing else, the City Opera's revival, a production on loan from Chicago, corrects that impression. *Lakmé* is a good deal more than a coloratura vehicle or a one-aria opera. It was popular long before Pons, and may well become fashionable again, unless today's rekindled enthusiasm for French opera turns out to be only a passing phase. Of course, few would pretend that *Lakmé* aspires to the level of *Parsifal, Don Giovanni,* or *Otello.* Delibes was a lightweight, but he knew exactly what he could do best. *Lakmé* is an opera of wonderful consistency and seamless continuity—virtually every number in the score has a pleasing elegance, grace, and clarity, as well as a beguiling tune. Such qualities are still occasionally appreciated these days, even outside the opera house: The sensuously undulating duet in Act I between Lakmé and her servant, Mallika, became a hit pop record in England not long ago when British Airways, for some unfathomable reason, featured the music in a television commercial.

I imagine City Opera audiences might find the music of *Lakmé* less objectionable than the plot, which, if examined closely, manages to offend at least half a dozen minority sensibilities. On the face of it, here is just one more sentimentalized version of two young people trapped in an archetypal East-West confrontation—Lakmé, the daughter of a Brahmin zealot, loves Gérald, an officer in the British occupation army. In the end, of course, Western morality prevails as Gérald realizes his folly and returns to his regiment, while Lakmé commits suicide—after all, a dangerously erotic foreign woman has once again lured the white man from his duty, and she must pay the price. The Indian savages continue their humorous chanting and quaint rituals, and "civilized" audiences can leave the opera house feeling titillated, entertained, and very superior. I don't suppose Delibes saw his opera in quite that way, since he disguised every situation with harmless music of unpretentious charm, exotic fragrance, and direct emotional appeal.

In his staging for the City Opera, Fabrizio Melano—whether he intended to or not—emphasizes the work's innocent period atmosphere and plays down the sinister subtext. In the program notes, though, Melano tells us that he had hoped to bring a deeper dimension to the piece by at least suggesting the notion of interracial clash, stressing the problems of Lakmé and Gérald as outsiders in their own cultures, and vividly portraying the tragic hopelessness of their relationship. Little of this heavy message ever registers, primarily because the singers rarely trouble themselves with more than conventional operatic posturing, and sometimes not even that. At one crucial point near the end of Act II, Lakmé watches her father wound Gérald with a knife—mortally, for all she knows—and stands by calmly without betraying a trace of emotion. Since the opera is made to look so silly, Pasquale Grossi's sets, a collection of Hindu kitsch apparently inspired by a 1930s Hollywood India extravaganza, seem highly appropriate.

The wretched acting would probably have been less bothersome had the singing not been so perfunctory or Imre Pallo's conducting so lackluster. My expectations sank early in the evening when Gianna Rolandi and Susanne Marsee clumsily trudged through the delicate Lakmé-Mallika duet with only the vaguest idea of how to color the notes, contour the sinuous phrases effectively, or even blend their voices smoothly. After that, Rolandi sang accurately but charmlessly, communicating few sympathetic feelings for the role. Stiff, graceless, and prosaic, Barry McCauley made no meaningful contact with Gérald or his music, and Harry Dworchak was a blustery Nilakantha. Only two performers, both in small parts, sang and acted with the necessary style, ease, and sensitivity: Sheryl Woods as Ellen, Gérald's British fiancée, and James

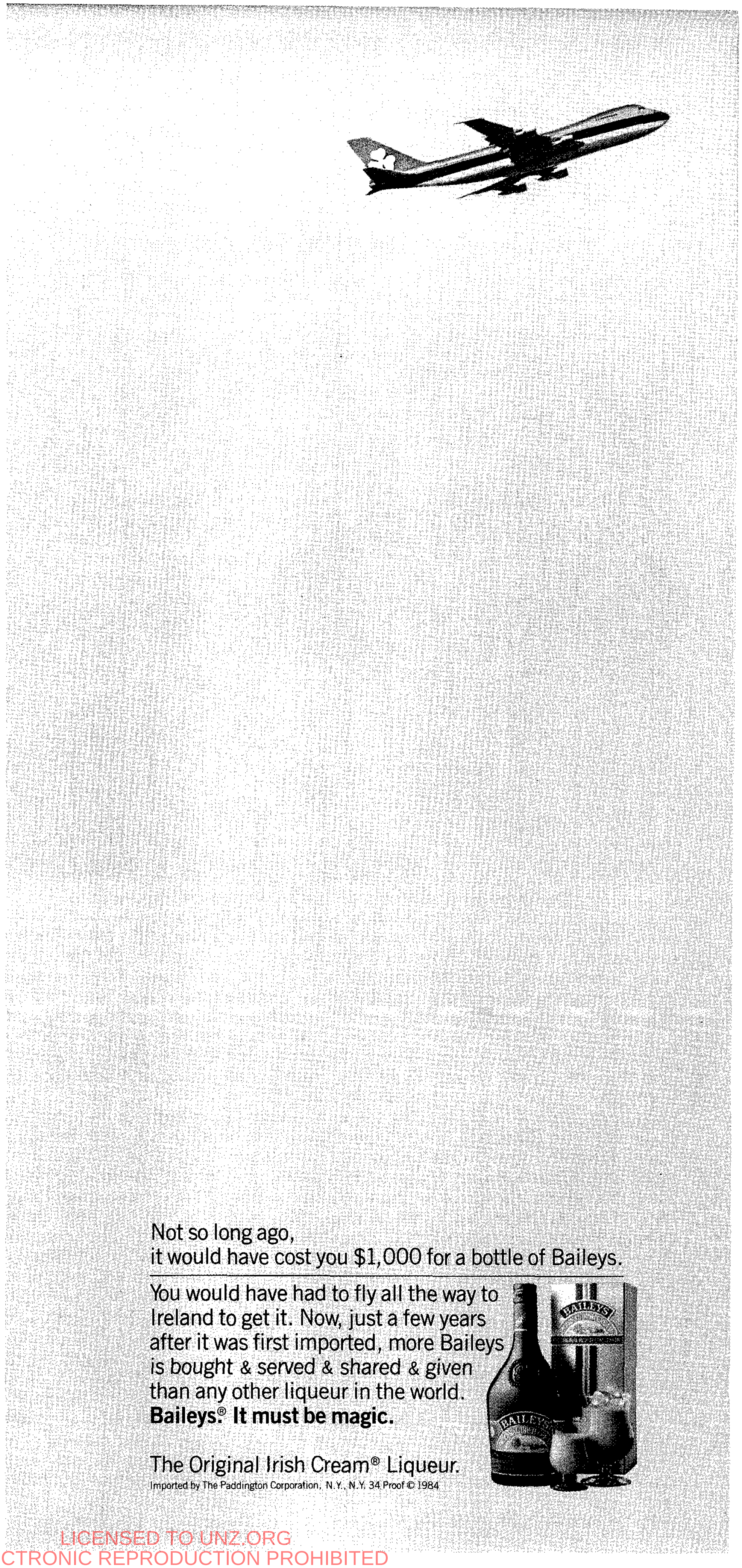
Photograph by Susan Cook/Martha Swope Associates.

Clark as Hadji, Lakmé's faithful slave. Perhaps they should have been cast in the two leading roles. Frankly, I never cared for what survives on discs of Lily Pons's rather brittle and self-serving Lakmé, but in her own narcissistic way, she came closer to the musical spirit of the piece than what you will hear at the City Opera.

SLIPPED INTO THE **New York Philharmonic**'s program book last week was a leaflet containing excerpts from ecstatic reviews of Zubin Mehta and the orchestra, clippings from the South China *Morning Post,* Singapore *Sunday Times,* and Hindustan *Times,* among others. Apparently everyone adored our orchestra and its conductor during the recently concluded five-week Asian tour. How depressing it must be to come home and hear the same old refrain from the local press. The season has barely begun, and Mehta and the Philharmonic have already come under fire for predictable programming, ho-hum performances, and a lack of leadership. No one points to any outrageous artistic scandals or blatant mismanagement, but a veil of boredom and dull routine seems to have settled around the orchestra. And the concerts scheduled for the coming months promise little to alter the situation.

Are we perhaps getting a bit blasé? Or do we expect too much from the Philharmonic, given the complex problems large musical institutions must deal with nowadays? Whatever the case, the program for the four opening subscription concerts was—well, predictable, ho-hum, and lacking in firm leadership. A token obligation to contemporary native music was painlessly fulfilled by Ulysses Kay's *Chariots,* one of those inoffensive but unmemorable pieces American composers continually churn out to fill the throwaway slot on a major symphony-orchestra concert. Schumann's Fourth Symphony satisfied the standard-repertory requirement, and Pinchas Zukerman playing the Elgar Violin Concerto pleased those who demand a glamorous star soloist in a big romantic vehicle.

Mehta conducted the Schumann symphony well enough. More important, he actually seemed as though he wanted to make a genuine statement, and the orchestra appeared to enjoy playing the music. If the performance sprawled occasionally and sounded a trifle overripe, it was at least urgent, committed, and consistent. Even those humble signs are welcome—something positive may be stirring at the Philharmonic after all. Much more proof is needed, though, especially since Mehta's tenure as music director, so artistically uneventful to date, is now contracted to stretch far into the future. ■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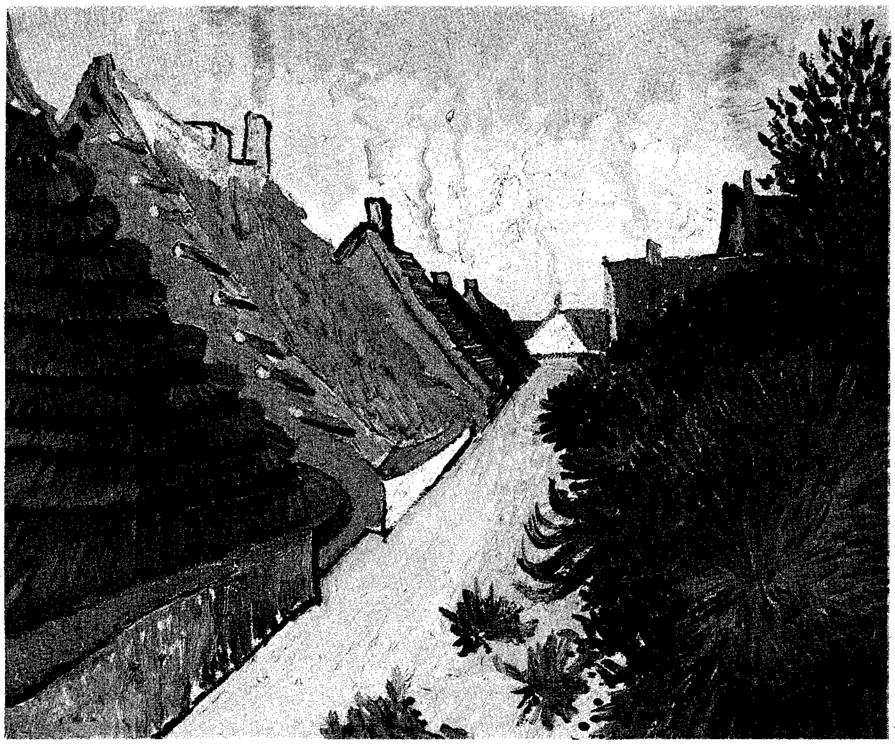
Art/Kay Larson

THE REAL VAN GOGH

"...The cheap version of this artist's history as madman is too well known; in fact, he was a painter of exceptional lucidity..."



Decisive: *Van Gogh's* Street in Saintes-Maries-de-la-Mer *(1888).*

"AS FAR AS I CAN JUDGE, I AM NOT PROPerly speaking a madman." So wrote Vincent van Gogh in March 1889 after one of his famous seizures, and there is nothing in **Van Gogh in Arles** at the Metropolitan Museum to prove otherwise. Poor van Gogh. A cheap version of his history is too well known: It's the terrain over which Kirk Douglas strode, lusting for life and falling into fits. It's a tale used as a Rorschach test by ambitious Freudians weak in their aptitude for proof and their sensitivity to art. Van Gogh's madness is so seductive because it confirms the artist in the role of visionary lunatic who suffers for our sins, absolving us of our petty bourgeois cautions and conformities by reminding us of the price we would have to pay in forgoing them. Poor van Gogh, who explained to his brother Theo, "You will see that the canvases I have done in the intervals [between breakdowns] are steady and not inferior to the others."

Certainly not inferior. Van Gogh was an artist of exceptional lucidity, until December 24, 1888, when he was found insensate in his bed. Just before the fit, he produced some of his most wonderful paintings; after it, he did the equally wonderful *Self-Portrait With Bandaged Ear and Pipe,* the *Wheat Field With Cypresses,* two versions of *The Starry Night,* and several hundred other works in a rush of brilliant, purposeful precision, until he shot himself in Auvers-sur-Oise in 1890.

It seems so superfluous to praise van Gogh. He occupies one of the few unassailable positions in the public's affections and in the professionals' opinions. Hence Picasso's much quoted and justifiable remark, "Why do the Dutch mourn for Rembrandt? They have van Gogh." Even so, expect no new information out of this show, except a rearrangement in dating his letters. The pictures are glorious, but the Met is taking no chances with such a promising money-maker: no discomforting early work, and nothing out of the upheavals of his last year. Meanwhile, the pictures are spread out wide on the walls, as though etherized, waiting for the crowds.

Whatever the glories of van Gogh, we're going to get another exhibition that is as congenial to contemplation as an IRT loading platform at rush hour. The reason you hear so few complaints from writers about the appalling crowding at such shows is that we rarely encounter them. I first visited the Manet exhibition several weeks before it opened, when paintings were still stacked on the floor and I could walk alone among them. I went back on the next to last day and couldn't beg my way through the mobs to get within view of the best works. My memory of that day is not of genius, but of claustrophobia and flight. We critics have utterly failed to stand up for the rights of the public. If the Metropolitan needs the revenue, it ought to reduce the traffic flow and extend the show's run. Otherwise, the public is going to use its one infallible weapon: boycott.

If you do succeed in squeezing in on a good day, what you will see is not the whole of van Gogh, but an extended episode. The show was conceived by Charles Moffett, former curator in the department of European paintings at the Metropolitan (he also did the Manet show), as a sequel to his 1978 exhibition, "Monet's Years at Giverny." Guest curator Ronald Pickvance wryly notes that Monet spent most of his life at Giverny, while van Gogh spent only a little more than a year in Arles. But as Professor Pickvance also notes, the stay in Arles had an impact beyond itself: It is now almost universally considered a crucible of modernism in the nineteenth century.

Van Gogh came to Arles at age 34. Behind him were his student days and his early homages to Millet (whence came his brown study, *The Potato Eaters*) and Paris, where he met the Impressionists and their heirs. He had been an unformed artist when he moved to Paris. By the time he left, he had finally synthesized that characteristic, intense, brilliantly precise stroke that he would put to such good use in Arles. It was an Impressionist's stroke—matted onto the surfaces of things—but it also had a decisive, earthy, vehement authority that is distinctly Post-Impressionist and proto-modernist. You can see it particularly in the drawings, of which there are many here. Besides being lovely in themselves, they are the key to understanding van Gogh's contribution to later generations. Each stroke has a "weight" that is almost equal to any other. The reed pen doesn't sink into chiaroscuro or subtle Renaissance illusionism; it stands forth boldly, producing a line that can be thick and strong as a dab of paint or thin and graceful as the mark of a burin on an etching, but that never relinquishes its right to exist on its own merits. Van Gogh's drawings lift you out of those Rembrandtesque, murky depths that for centuries supplied the psychological drama of European art, and they deliver you into clear light.

But to find the clearest light, van Gogh had to leave Paris. Too much alcohol and nervous dissipation had brought him near-physical ruin (he didn't have Manet's taste or constitution for the café-society *vie de bohème*). He hoped to recover his health in a sunny southern climate that would approximate what he imagined of Japan. The town he chose was a small Roman-medieval hybrid on the Rhône, roughly twenty swampy miles north of the Mediterranean coast. He arrived in a snowstorm in February 1888 and left for a yearlong stay in the sanatorium of Saint-Rémy on May 8 of the following year. As Pickvance notes in the catalogue, that is a stay of 444 days, in which the artist produced about 200 paintings, 100 drawings and watercolors, and 200 letters.

In isolation, keyed up and eager to paint, he synthesized every impulse he had entertained in Paris. His color, especially, became vivid and risky. Van Gogh spent the spring painting orchards and the summer on harvest scenes, portraits, and walks in the public gardens. Gauguin arrived in the fall (after much pleading on van Gogh's part) and stayed nine weeks, until the mysterious events of the night of December 23 that left van Gogh immobilized as though dead on the morning of December 24, with part of his ear gone.

As much as we are determined to resist the visionary hoo-ha that has been attached to van Gogh's madness, this incident has an unavoidable, stark drama. I have never been satisfied with the traditional explanation, which attributes the causes of van Gogh's breakdown to personality conflicts with Gauguin. One doesn't plunge into a fit of self-mutilation because of disagreements over the nature of painting—unless, that is, one is truly, wildly mad. Since I don't feel he was *that* mad, I look elsewhere. Some writers have proposed that van Gogh was upset over Theo's impending marriage. Only very rarely has another possibility been raised: What if van Gogh made a hasty sexual overture to Gauguin on December 23, and was rebuffed?

Van Gogh was desperately eager for Gauguin to come and live with him, a fact that suggests a strong desire for approval or validation from a convincing authority figure (a role Gauguin seemed to play with nearly every younger artist who knew him). The first few weeks were fine: They went to brothels together, and shared ideas about painting. But in my scenario, Gauguin doesn't give the right sort of approval: He's a blunt, self-involved, callous man (as we know from his treatment of others close to him). We know that he criticized van Gogh's painting, telling him to work from memory and, presumably, refusing to fit into van Gogh's fantasies of spiritual brotherhood. Increasingly frightened by the realities of their relationship, van Gogh perhaps now makes a spontaneous bid for open affection, as spontaneous as the impulse that drove him to pick up a gun a year later and shoot himself. Gauguin, who was very much the ladies' man, here rebuffs him, confirming van Gogh's worst fears and sending him into a tailspin of guilt, remorse, self-revelation, and self-mortification. He blanks out, and cuts an ear off to give Gauguin a "part of himself" and to show his hero how deeply he has been hurt; also to punish himself for betraying an impulse that no one in those days was allowed to admit.

The problem is, the hypothesis will never be proved. As Pickvance says, it depends on your instincts. I would point to a letter van Gogh wrote to Gauguin a month or so after the incident, talking about his new painting, *La Berceuse*, and about the act of painting itself, which he called "a consoling art for broken hearts." Pickvance sees in the phrase just a conventional metaphor for unhappiness; I see in it something else. And we could continue the argument for years.

Why should it matter? Because too much has been made of van Gogh's madness, and not enough of his fragile but undeniable sanity. His fit on December 23 was the first of several, and the prelude to the turmoil of his last year. Surely there had to be some immense emotional investment in Gauguin that could bring on such feelings of betrayal and humiliation. As he wrote to Theo, he was "not properly speaking a madman."

But ultimately, the explanation doesn't matter. The psychoanalysis of an artist is a dangerous and ridiculous proposition when the analysis begins to affect one's interpretation of the work. Van Gogh's paintings in Arles (and some of those that followed) are among the most lucid and perfectly realized ambitions in the history of modern art. Their "thereness"—their total immersion in the moment—is awesome. Beyond that, there isn't much you can say that *truly* matters. (Fifth Avenue at 82nd Street; through December 30.) ■

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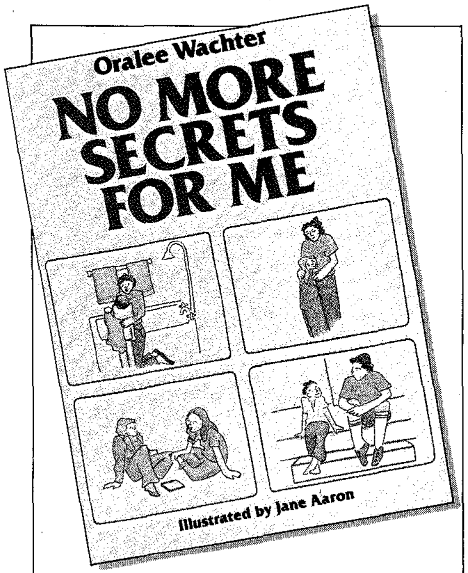

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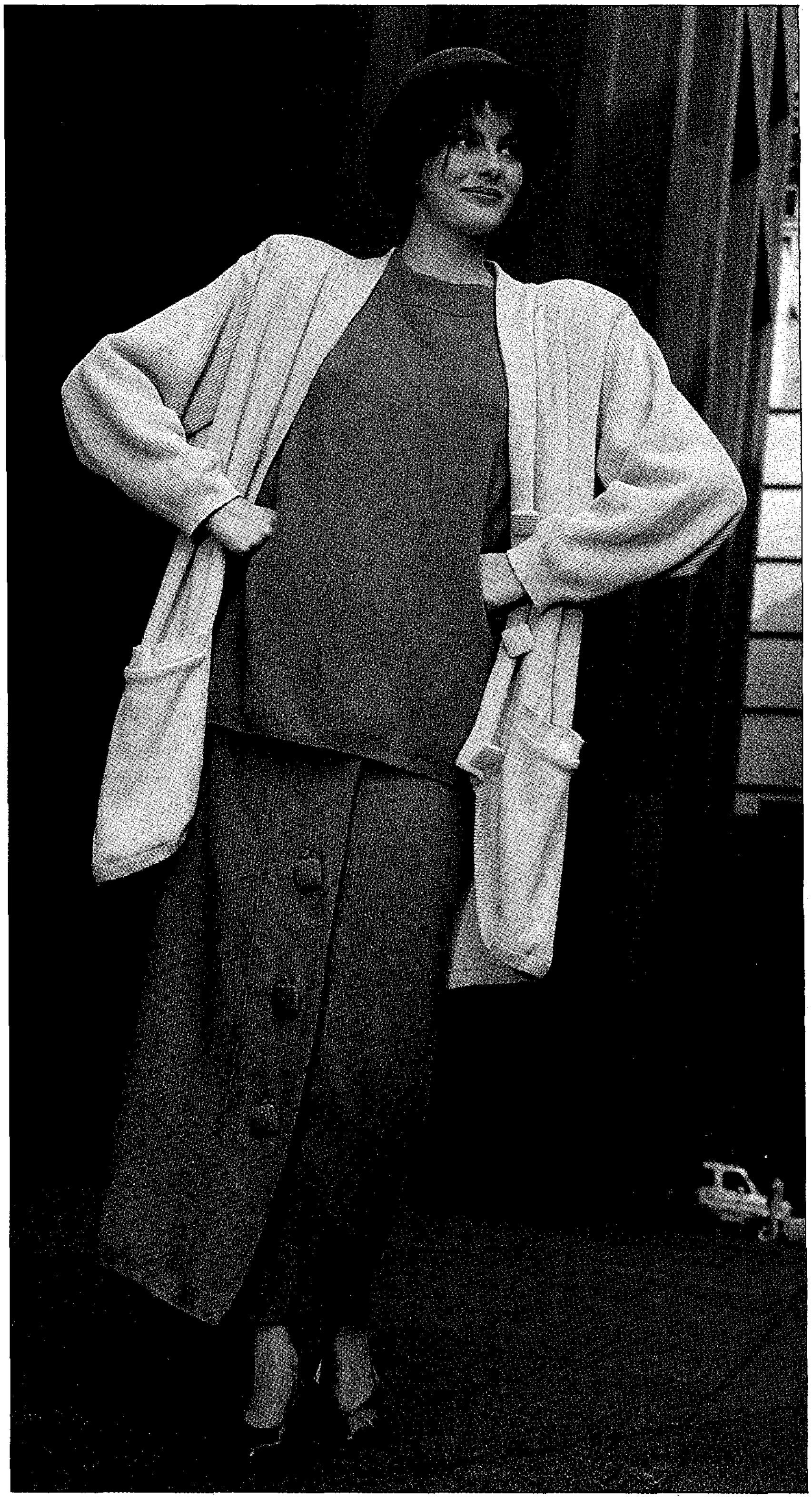

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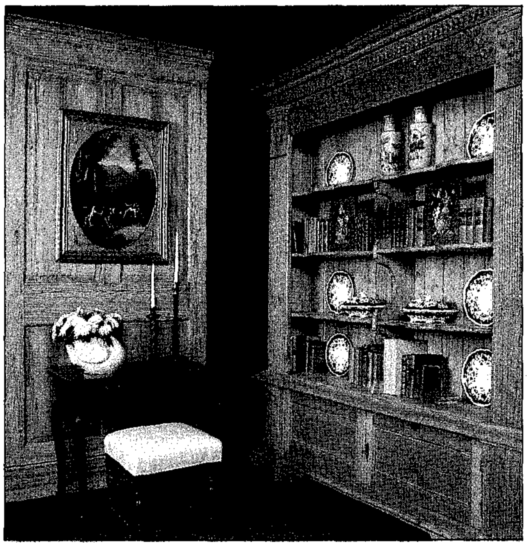
Hat from Charivari. Model: Pia Lind, of Elite Model Management.

Photograph, right: Daniel Kron.

Pine Remembered



When modernism palls and you yearn for the patina of age, consider this antique pine paneling. The wood comes from beams and walls of a circa-1790 English brewery. Mike Bell bought the lot and will mill it into wall panels to your specifications ($35 a square foot). Eight feet long, the sections can also be made into bookcases and fireplace mantels that have the luster of age.

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Suit of the Loom

We first met Andrew Kozinn a number of years ago on a tour he had helped to organize of New York's old movie palaces. So it didn't surprise us that he would one day inject that same sense of city history into the family firm, Saint Laurie, Ltd., a manufacturer and retailer of men's and women's business suits. Kozinn and his wife, Carey Graeber, have moved Saint Laurie into the old Lord & Taylor building on Broadway at 20th Street and are restoring it to the elegance of a former era. On the ground floor, there's now a museum (below) celebrating the Ladies' Mile, of which this used to be the heart; New York's garment industry, once settled in lofts in the area; and, of course, the Saint Laurie suit. Upstairs, the building features "galleries," so shoppers can view the mostly Jewish cutters, the skilled Italian women sewing swiftly by hand, and the rest of the polyglot crew making the Saint Laurie product. And, naturally, there's a whole floor filled with thousands of suits for men and women. If that's not enough, Kozinn told us there are 3,000 Nehru jackets in the basement left over from 1968.

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Photographs: top, Kevin C. Rose; center right, Daniel Quat (Victorian-period rectangular dish and silver-plate waiter from James II Galleries); bottom, Peter Paige.

Health/Patrick Huyghe

BYPASSING THE BYPASS

"...Compared with the grim heart bypass, coronary angioplasty is a minor miracle; patients can resume activities in a few days..."

FOR SOME REASON, JOSEPH SKRIPEK recalls that Frank Sinatra was in town the day Skripek learned he had a severe blockage in his right coronary artery. Two weeks before, he'd begun feeling chest pains, the most common symptom of heart disease. "I was virtually disabled," said the 45-year-old lawyer from Wayne, New Jersey. "I couldn't walk a block without pain."

Until recently, heart-bypass surgery would have been his only hope. But now, Skripek learned, he had a choice. His alternative was a relatively new procedure that seems at first glance almost childlike in its simplicity. The procedure, known as coronary angioplasty, involves inserting into the artery a tiny balloon on a plastic tube that is gently inflated at the site of the blockage to open the arterial passage.

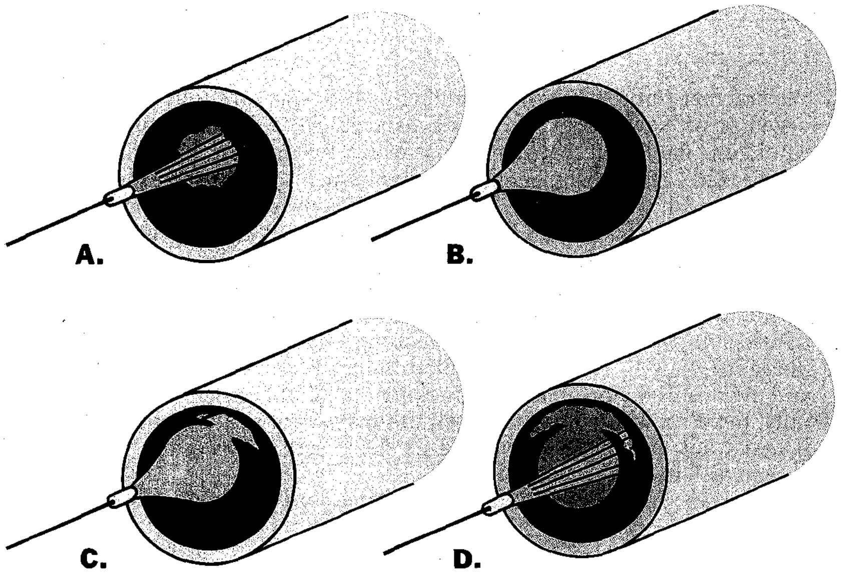
Only mildly sedated, Skripek was able to watch the entire process on the same monitor the cardiologist used to guide the tiny tube, or catheter, to the site of the blockage. "You see the tube running around in your heart," said Skripek, "and you watch to find out if the doctors are going to succeed. It's almost like cheering on your own team."

Each year, more than a million Americans lose their battle with heart disease, the No. 1 killer in the United States. Basically, heart disease—of which coronary-artery disease, or atherosclerosis, is by far the most common type—occurs when not enough blood reaches the heart muscle. This is caused by a narrowing or blockage of the arteries leading to the heart. No one knows why this occurs, though doctors suspect that cholesterol and smoking have something to do with it.

Until the late 1960s, when heart-bypass surgery was introduced, there were few ways for heart-disease victims to get relief from pain. Under attack for overuse lately, the bypass eliminates symptoms by increasing the blood supply to the heart. Medicines only reduce the heart's work load, and thus its demand for oxygen, by making it beat more slowly and with less force. But the patient must change his way of life.

Compared with the heart bypass, a grim and awesome series of surgeries, coronary angioplasty is a minor miracle. In a bypass, the patient has general anesthesia, then the surgeon removes a portion of a vein from his leg, cracks open the chest, and grafts the vein around the area of obstruction. After the operation, there's a two-week hospitalization and a long recovery at home.

In contrast, the patient undergoing coronary angioplasty feels only slight discomfort while under local anesthesia and can usually resume his normal activities within a few days.



How angioplasty works: *(A) The balloon catheter is threaded to the blocked portion of the artery with the aid of the guide wire. (B) As the balloon is inflated, it puts pressure on the plaque that clogs the artery. (C) The pressure inside the balloon grows, splitting the plaque at its weakest point. (D) The balloon is deflated and withdrawn, leaving the artery open.*

"Coronary angioplasty represents the first major change in the treatment of this very prevalent disease in more than a decade," said Dr. Dennis Reison, the director of the coronary-angioplasty program at Columbia-Presbyterian Medical Center. He estimates that nearly a quarter of all patients with coronary-artery disease can now be successfully treated with angioplasty instead of bypass surgery. This alternative means a considerable savings in health-care costs: While a heart bypass runs upward of $25,000, a coronary angioplasty costs only about $5,000.

Tawny, blue-eyed, and baldish at 34, Reison has performed more than 150 coronary angioplasties since he established his program in December 1982. Other hospitals in the New York area that offer this treatment include Mount Sinai Medical Center, NYU Medical Center, and St. Luke's-Roosevelt Hospital Center. The procedure is also available in many hospitals throughout the country. It is estimated that some 50,000 coronary angioplasties will be performed in the United States this year.

While neither this technique nor bypass surgery is a cure for heart disease, both are effective in eliminating the illness's major symptom—chest pain. Studies published in a recent issue of *The American Journal of Cardiology* show that coronary angioplasty increases the blood flow to the heart in three-quarters of all patients. The other quarter repeat the procedure within a year. "Unlike bypass surgery," said Reison, "angioplasty can be done again and again with no additional risk."

Yet coronary angioplasty is not a panacea. Patients with many lesions in lots of vessels are still best served with bypass surgery. Reison, whose father is now ill with atherosclerosis, knows this all too well. "He had an angiogram," said Reison, referring to a procedure in which dye is injected into the arteries to

Illustration by Anders Wenngren.

identify blockages, "and it showed too many lesions in multiple vessels to use angioplasty.

"It bothers me that he is ill," Reison continued, "not only because I love him very much but also because I know there is a genetic predisposition for the disease. I am presumably at a higher risk to develop it myself." Thus, Reison exercises regularly, stays on a low-cholesterol diet, and doesn't smoke. He had no knowledge of his father's illness when he decided to be a cardiologist.

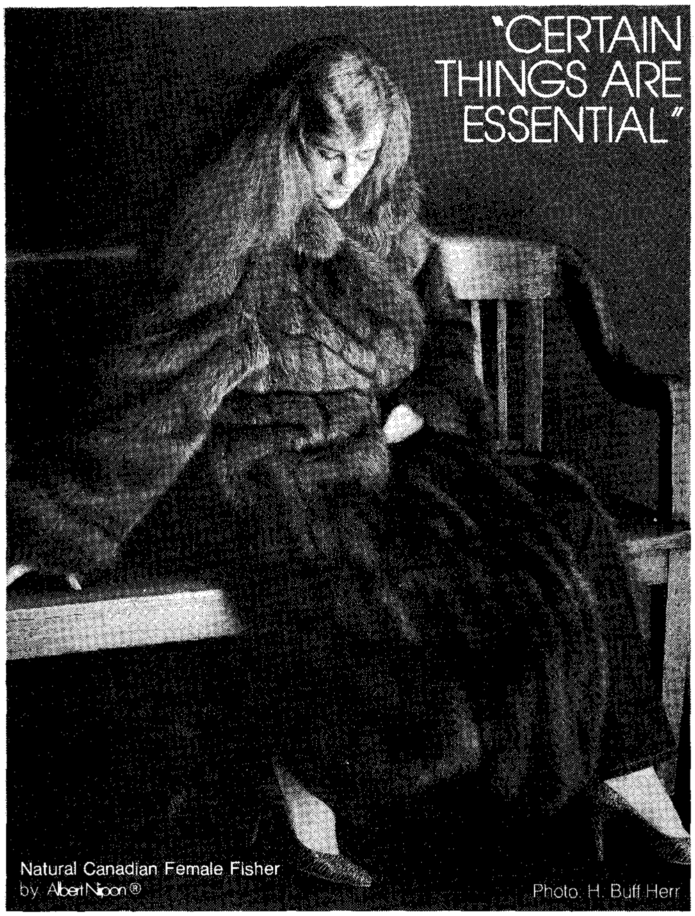
Reison, who grew up on Long Island and went to Yale and to Stanford medical school, chose to specialize in angioplasty, he explained, "because I'm aggressive and action-oriented. I didn't want to be a surgeon because of the long hours, the military-type training, and the strict attitude it requires. Medicine is much more of an intellectual challenge."

Reison learned coronary angioplasty at Emory University from Dr. Andreas Gruentzig, a German cardiologist who originated the technique seven years ago. But angioplasty ("angio" meaning vessel, "plasty" meaning plastic or changeable) actually dates back to 1964, when two American physicians, Charles Dotter and Melvin Judkins, began using progressively wider catheters to open blocked leg arteries.

Gruentzig refined the procedure for the kidneys by using a balloon-tipped catheter instead of progressively larger catheters. Once he had miniaturized the kidney balloon and developed the technique and the equipment, he performed the first angioplasty on a human coronary artery in September 1977. But the practice did not become widespread until a few years later, when the technology had improved still further.

The turning point was the introduction of the steerable catheter. Inside this new catheter is a wire with a thin platinum tip. Easily bent, the wire allows the cardiologist to make small steering changes through the maze of coronary vessels. "The new wires work so that if you make half a turn at one end you get half a turn at the other end," Reison explained. "To achieve the same turn with the old catheter, you had to turn it four or five times, like power steering, and you were never quite sure of the result on the other end. In this business, you don't want power steering."

In a typical procedure, a catheter is inserted into a vein in the patient's neck and brought down into the heart to a plane just above and perpendicular to the blockage. This catheter marks the area of obstruction on the cardiologist's monitor. Then another catheter, fitted with the guide wire, is inserted into an artery at the groin, pushed up through the aorta, the body's major blood vessel, and fitted into the opening of the artery



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that feeds the heart muscle. A smaller balloon-tipped (dilatation) catheter then fits inside the guiding catheter.

Next, the cardiologist positions the balloon so it straddles the blockage, and he inflates it several times, each inflation lasting 30 to 90 seconds. Afterward, he measures the pressure on each side of the blockage, injects some dye to see if the blocked artery has opened up, and when satisfied with the result, removes the catheters.

The procedure lasts from about one hour, for an easily accessible lesion in one vessel, to about three hours, when there are lesions in several vessels. Reison has done as many as seven lesions at one time. He sees no limit to how many lesions can be treated this way in a patient, "as long as the blood vessel is not totally closed and the blockages are reachable by catheter."

Just how angioplasty works is not completely understood. "This debris that narrows the arterial passage is a combination of cholesterol, calcium, and blood clot," Reison explained. "It doesn't get squished into the walls of the artery when the balloon expands, because it's too hard. We think what happens is that it fractures and reforms. Then after a while, the body takes up this deposit." But the deposit doesn't simply get washed away. The basic structure of the artery is damaged.

About 1 percent of the patients who undergo coronary angioplasty die from it. "The major risk is that the vessel is going to block off," said Reison, "that it will clot in the area of the blockage. If that occurs, then no blood flow gets to that artery, and a heart attack occurs. We always have an operating room and a surgeon ready to do a bypass in case something does go wrong. This happens in about 5 to 10 percent of cases in the national experience, but ours has been much less than that."

Reison expects that within five years—when the technology has been refined and the expertise is available at all community hospitals—the procedure will be the treatment of choice for nearly half of all coronary-artery-disease patients. This number includes many patients who previously used only medications because bypass surgery was too risky. It also includes more than a tenth of each year's 250,000 bypass patients who have a recurrence of symptoms within the first year and for whom the risk of a second bypass becomes much greater.

Skripek, for one, is thankful to have bypassed the bypass. "The only thing going through my mind during the procedure," he said, "was the fear that if it didn't work I'd be cracked open like a lobster. As soon as I realized they had opened up the artery, I felt incredible relief." ■

Dance/Tobi Tobias

LOVE'S YOUNG DREAM

"...Dance Theatre of Harlem has given us a believable *Giselle* that makes one ardently concerned with what happens next..."

Giselle in the bayou country: *Enriched by DTH's wholehearted belief in the drama.*

Giselle WAS THE FIRST BALLET I EVER saw. Yet even at that impressionable stage, I was caught up not so much in its story (which I had duly committed to memory from my everychild's book of the ballet) as in the remarkable feat of classical dancing. My awe and delight in that department have since seen me through countless *Giselles*—some unforgettable because of the presence of a Fonteyn or a Kirkland, some indifferent. Now, by a miracle of innocence and acuity, **Dance Theatre of Harlem,** in residence at the City Center, has produced a *Giselle* that makes one ardently concerned with what happens next.

Staged by the Ballet Russe veteran Frederic Franklin, this production is convincing first because the company has found a means to convince itself of the story's reality. Arthur Mitchell, the founder and co-director of this largely black troupe, and the designer Carl Michel have transposed this best-known work of the Romantic ballet, usually set in Austrian vineyard country, to the plantations of pre–Civil War Louisiana. There, history tells us, there was a class of free blacks, European in manners and dress, that might well have produced an aristocratic playboy lover who would dally with a simple farm girl to the point of calamity. (The new locale also provides an appropriately spooky ambience for the graveyard of Act II. To mourn at the tomb of the girl he's betrayed, our chastened lover rows through the bayous, through tangles of Spanish moss dripping from gnarled oaks.)

Even more important than this historic confirmation, however, is the Harlem company's ability, demonstrated previously in revivals of *Schéhérazade* and *Fall River Legend,* to invest wholehearted belief in the dramatic situations they portray, no matter how familiar or melodramatic the tale. In their rendition of *Giselle's* first act, every bit of mime is visibly motivated, and the detail is marvelous. Giselle, inviting Albrecht (or Albert, as he's called in Louisiana) to dance for her friends, seems to caress the air around him; driven to the brink of madness by his betrayal, she freezes, her face a mask of shock, with wild thoughts, she makes you imagine, racing behind it. Each personage is fully fleshed, from Virginia Johnson's radiantly pure Giselle and Eddie J. Shellman's tragically irresistible Albert through the secondary figures, Theara Ward's Bathilde, a smiling rich-bitch, and Lowell Smith's blunt-mannered, deep-feeling Hilarion. As a result, the story sweeps forward as if propelled by character and fate, and the viewer is passionately involved in its outcome.

Giselle's second act rests more on pure dancing than on drama, and the DTH production falls off a little here. The wilis—girls driven by heartbreak to an early grave, who haunt the churchyard, revenging themselves on male intruders—are very well schooled, however, and wonderfully dressed. Instead of the customary long tutus, they wear flimsy, ragged shifts of pale mauve, something between a ravaged wedding gown and a shroud. They move in unison without getting mechanical about it, their fluency adding to their spectral effect, and they are faithful to the Romantic style with its gentle, curving arm motions, whispering footwork, and modest arabesques. As Myrtha, the queen of this band, Lorraine Graves, a handsome amazon of a woman, has an authoritative presence, but her dancing lacks power and amplitude; it is simply not equal to her imposing size.

When it comes to technique, neither Shellman nor Johnson can vie with the greatest executants of their roles, yet, because of the artistry of their first act, those are the artists with whom one instinctively compares them. Johnson made a good stab at the quick, lacy footwork her variations demand, but there were none of the breathtaking moments one hopes for; the beauty of her dancing lay largely in its overall effect of gentleness and calm. Shellman outdid himself in his solos; his textbook-perfect entrechats had the many dance students in the first-night audience sighing with admiration and envy. Perhaps all his energy was spent on steps, because his acting here was limited to one mood. Johnson was similarly monotonal, loving but remote as Giselle risen from the grave, defying Myrtha to rescue Albert from her sister wilis. Interestingly, in the final passages she became almost motherly, cradling her exhausted lover in her lap like the Madonna in a Pietà.

Stephanie Dabney, the second-cast Giselle, is a wiry, scintillating dancer (she is a sensation as the Firebird), hardly the type born to play a Romantic heroine. She couldn't touch the divine innocence of Johnson's first act—which recalled Ulanova, ageless and luminous in her ingenue roles—but she did turn in a fabulous Mad Scene, brutal in its

Photograph by Martha Swope.

realism. Her partner, Donald Williams, on the other hand, is almost typecast in his danseur noble role, being tall, lithe, and elegant, with impeccable line in repose and in motion. His second act was a disappointment, though; he remained suave even as the wilis nearly succeeded in dancing him to death, as if his predicament were merely a passing inconvenience. The ensemble grew in beauty and assurance from one performance to the next, one of several signs that this novel production will mature well.

INAUGURATING THE FALL SEASON AT the Joyce Theater, the **Merce Cunningham Dance Company** gave ten days of Events, selections from the repertory presented as a seamless flow of dance, to music made especially for the occasion. I attended the first evening, which, as Events commonly do, offered moments of astonishing beauty and some pools of tedium. The electronic accompaniment, provided by David Tudor, Takehisa Kosugi, and John Cage—who seemed to have his macrobiotic dinner laid out on his instrument board—resembled sounds of nature audible where there is no human din. Reciprocally, the dancers made their most profound impression in moments of stillness, each sentient body, nearly divested of personality, appearing as strange and wonderful as a closely observed tree or cloud. The small proscenium stage, unfortunately, seemed to hem the figures in; this kind of dancing, suggesting as it does nature's aleatory effects, is seen best in unconfined space, happened upon as if by accident.

"A DANCER IS THE ONLY THING THAT counts," Antony Tudor said once, praising Makarova. The recent performances of the **Berkshire Ballet** at the Theatre of the Riverside Church proved him wrong. Although the robust, fluent dancers were nicely prepared by the group's director, Madeline Cantarella Culpo, the for the most part execrable choreography they had to do made them look crass and dull. Only Tudor's own *Little Improvisations*, a bagatelle dating back to the fifties, showed them capable of charm, lightness, and wit. (They also attempted Doris Humphrey's *Shakers* but, like many classically oriented dancers, entirely misunderstood its dynamics.) Of the homegrown works on display, Mary Giannone's *Autumn* showed some flair, but it exhausted the eye through excessive busyness. As for Francis Patrelle's *Musica Humana*, in which a distraught maiden-in-white is interminably pursued by forces of unspecified evil (three smug couples in black sequins), presumably the Lord in his or her wisdom visits such trials upon us so that we may fully appreciate bona fide choreographers like Tudor. ■

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Television/John Leonard

MOTHER COURAGE

"...Imagine a television program that makes you think for two hours. Imagine one that made me reread Virginia Woolf..."

I'M NOT AFRAID OF VIRGINIA WOOLF. I'M just tired of hearing about her, and her many friends and enemies, the twittering minor talents of an overrated and overwritten-about Bloomsbury. It is amazing that any of them ever finished a book or a picture; they seem to have spent all of their time in one another's diaries and beds. So only Rosemary Harris could make me watch a two-hour television dramatization of Virginia Woolf's slippery novel **To the Lighthouse** (October 12; 9 P.M.; PBS).

Death in the family: *Rosemary Harris as Mrs. Ramsay.*

To the Lighthouse is mostly *thinking.* Very little happens on a summer's day at the Cornwall seashore, except that Mrs. Ramsay dies and everybody—her dreary husband, her six children, an old poet, a young painter, an angry student, etc.—*thinks* about her. Everybody thinks about her, moreover, in a fancy, literary, interior-monologuizing way, in what Cyril Connolly called Virginia Woolf's "Mandarin style, the ability to spin cocoons of language out of nothing." And everybody feels bad. Nobody really appreciated just how wonderful Mrs. Ramsay was until Mrs. Ramsay wasn't around to be wonderful anymore. Not a car crashes, and there is no copulation. What's to televise?

Plenty, it turns out. Mrs. Ramsay dies because, as she explains to one of the "injured birds" that show up for every Ramsay family vacation, "I've used up all my warmth." She has mothered these birds, and her children, and especially her husband, the second-rate philosopher, and in spreading so much of herself around, she has dissipated; there is no more energy available; mother meets entropy. And Rosemary Harris, playing the part of Mrs. Ramsay, is the embodiment of this sacrifice of self.

What Woolf was thinking about in *To the Lighthouse* was her own childhood and the mother who died when Virginia was almost fourteen. Rosemary Harris has said in an interview that *her* mother died when Rosemary was fourteen, and her own daughter was fourteen at the time of the filming (on the Cornish coast) of this adaptation of the novel. Maybe these correspondences account for the fact that Harris seems to be inside Woolf's head. Maybe, and more likely, Harris can just act better than most other people.

I don't know how she does it, and I don't need to. Instead of overplaying a fat part, she seems to *under*play, to understate. She doesn't so much manipulate our emotions as subvert them by selective silences. It's as if she sought to evade the camera in order to ask herself how she *really* felt. The camera, of course, won't let her escape; it hounds those eyes, that mouth, the hands that hesitate in mid-parabola. She looks at times like Ingrid Bergman or Grace Kelly after the puffing-up and wising-up of middle age, a tired beauty. At other times, she wants to be a child again, less knowing: Anything I don't say won't be held against me. Always, she is a sort of Mother Courage without Bertolt Brecht's politics.

And she is ably abetted by Michael Gough as Mr. Ramsay, petty tyrant and disappointed man. Mr. Ramsay knows that in youth "we sing our melodies"; it is hard for him in middle age to face the fact that "I will not reach the summit"; only long after his wife's death will it occur to him, in typical mandarin style, that she knew the truth about him and forgave him, perhaps too readily. And he is still stupid enough to blame his failure on the demands of family life, of domestic routine. That routine kept him and the rest of the injured birds afloat, in an alembic of love. That routine could also be said to have killed Mrs. Ramsay.

Hugh Stoddart's screenplay irons out most of the time-and-motion wrinkles in the novel's fanciness; if what we hear is brooding, what we see is tidy. Colin Gregg's direction is carefully measured and unobtrusive; he is brooding, too, about art and family life, philosophy and love, the lighthouse (so male, so phallic, so Freudian) and the sea (rhythmic waves, mothering). The children are excellent, and so is Suzanne Bertish in the impossible role of Lily Briscoe, the fidgety painter who should have been in Bloomsbury instead of vacationing in Cornwall. Imagine a television program that makes you think for two hours. Imagine one that made me reread Virginia Woolf.

MORE REMEDIAL SERIOUSNESS ON PBS: How's your synaptic cleft? Very complicated, according to **The Brain** (Wednesdays; 8 P.M.). There are neurons firing on either side of this cleft, some of them being positive and some negative. Meanwhile, the frontal cortex (new brain) is having an argument with the hypothalamus and the limbic system (old brain) about how to feel and act. There is a "reptile below the mammal" in the very same bowl of human bone. Together, they have to decide on

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"...How difficult it is to understand how we understand anything at all..."

everything from sex to mathematics.

Don't ask about the basal ganglia.

I've watched five of *The Brain*'s eight hours. They are splendid, even if many of the scientists on-camera are trying too hard to be media superstars just like Carl Sagan; and the dramatic "reenactments" of historical episodes tend to remind you of old Walter Cronkite reruns of *You Are There;* and our host—"on-air reporter" George Page—is so sincere he stops clocks. (Why, when we talk about science, does everybody have to sound like Dr. Frank Field, the channel-switching weatherman? That is, like a dentist trying to be funny, but not *too* funny, warm but not feckless, *concerned* and a little impatient and a bit awed, as if apocalypse were waiting for the next commercial break.)

The real star of the show is this thinking muscle—pump, telegraph, switchboard, a combination of analogue and digital computer, wildcat, and religious maniac—that Sir Charles Sherrington described as an "enchanted loom where millions of flashing shuttles weave a dissolving pattern."

There are, in fact, 50 billion brain cells in each of our "neural nets." Whether they choose to "depolarize" determines elation, depression, REM sleep, "fight or flight," Hula-Hoops, pyramids, and whether or not Greg Louganis will score a high-dive perfect 10. Louganis gets a lot of footage on the second episode of *The Brain.* He is one of many non-scientists dragooned in the effort to explain how difficult it is to understand exactly how we understand anything at all, much less learn to walk and love. In addition to Louganis, there is Terry-Thomas, the British comedian with Parkinson's disease, and a ten-year-old epileptic, and a lot of tired Utah chemical workers, and a Montreal air-traffic controller about to ulcerate, and an impotent Massachusetts engineer, as well as rats with water wings in a stress test.

What do we mean—what do we *know*—when we say that someone is "unbalanced"? Somebody, somewhere, has to do something about the pituitary and the pineal glands. Neurosurgery helps, and so do drugs, and there is also exercise, or yoga, or prayer. All behavior, we are told, "is the product of the brain." And yet we go on licensing prizefights in which the whole purpose is to slur the speech of an Ali.

The Annenberg/CPB Project, the James S. McDonnell Foundation, the National Science Foundation, and several others spent millions of dollars to fund these eight hours of *The Brain.* It is money well spent. It happens that once upon a time I was married to a neurophysiologist; I even typed her Ph.D. thesis. Every important name in that thesis is mentioned in *The Brain,* and those who aren't dead have been interviewed. This is great homework, at least by John Heminway, who wrote and produced most of the hours I've seen. We are made to feel wonder (at the complexity) and fear (for the fragility) as we stare backward through our eyes, watching ourselves as we watch this beautiful, dangerous dream machine.

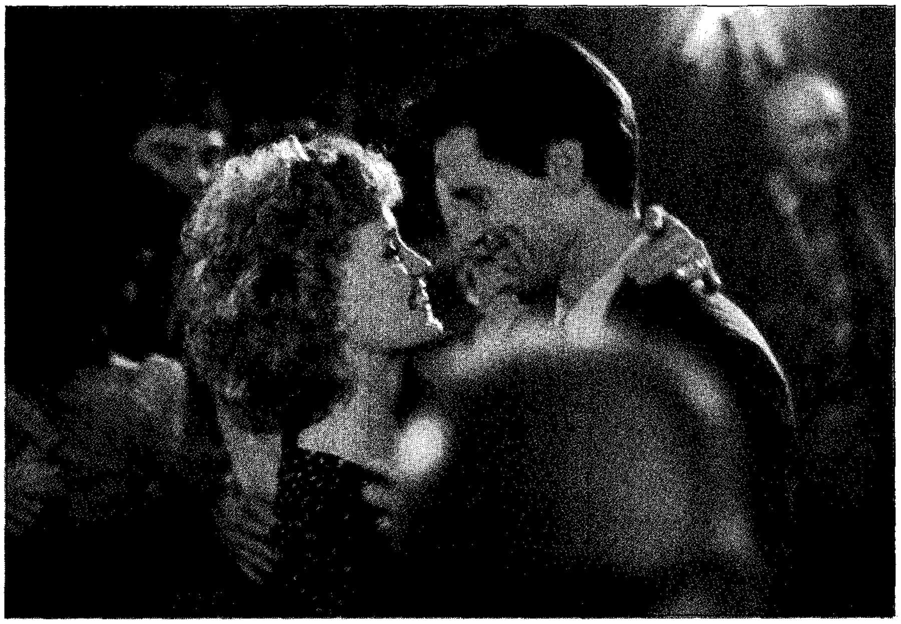
Cover Up (SATURDAYS; 10 P.M.; CBS) BEgan well—Green Beret, sensitive hunk Jon-Erik Hexum teamed with diplomat's widow Jennifer O'Neill to solve all our problems in Latin America—but it seems since to have lost some of its energy and purpose. (Odd how certain regions of the world come into and go out of fashion on the mass-market fantasy exchange. Network television—*Mission Impossible,* for instance—when it was looking around for evil empires used to be obsessed with Eastern Europe; then the Far East made one of several comebacks; Africa was briefly popular while everybody was deploring Idi Amin; and it's always been fun to kick an Arab. But Latin America is now the prime-time craze. Even the *A-Team* went there for two hours last month. Is this just television catching up to such movies as *Missing* and *Under Fire*? Or do certain producers have a hot line to the CIA? The idea of a secret connection, a sort of "back channel," between the intelligence agency and the dream factory improves my paranoia.) After the shakedown of the new season, I will try to be profound about these and other programs. O'Neill, however, is neat. She can act, between the clicks of her fashion-model camera. Her eyes move even when her hair doesn't.

On the other hand, let's hear no more from NBC about any sort of commitment to "quality." What NBC has done to Saturday nights is **Partners in Crime** (9 P.M.) and **Hot Pursuit** (10 P.M.). On *Partners in Crime,* Lynda Carter and Loni Anderson are supposed to be dual widows of a murdered San Francisco private eye who left them his agency. I don't know how Lynda Carter and Loni Anderson feel about each other off-camera; on-camera, they seem to want to be on different planets; they are aliens. *Hot Pursuit* is almost as dumb as *Partners in Crime;* I don't even want to talk about it until Grant Tinker cries some more in another newspaper interview. ■

Movies/David Denby

SHE IS WOMAN

"...*Country* is the kind of movie—upbeat, inspirational—that is made when filmmakers set out to rectify old insults..."



Do I hear a waltz?: *Jessica Lange and Sam Shepard cut the rug at a farmer's ball.*

FOR YEARS AND YEARS—FIFTEEN AT least—critics and feminist leaders have demanded images of stronger women in American movies. The screen has been filled with Bunnies and hookers, decorative girlfriends and stay-at-home wives, and where were the *women*? While sharing the disgust at the way women have been patronized or shunted aside, I've felt uneasy about the language and implications of such demands. Even when writing "feminist" pieces myself, I couldn't really see any link between my complaints and the kind of movies I usually enjoy. For only an artist can bring someone to life onscreen, and artists are notoriously impatient with prescriptions for what they should do.

In keeping with the rural-biblical motif of the moment, as you sow, so shall you reap. *Places in the Heart* and now **Country** are the kind of movies—conscientious, upbeat, even inspirational—that are made when filmmakers set out to rectify old insults. Both are set on farms, and both are about hard times and "the people" (they endure); both celebrate female strength. In *Places*, Sally Field, a Depression-era Texas housewife, plants her fields with cotton and raises her children after her husband has been murdered; in *Country*, set in Iowa in the present day, Jessica Lange holds her family together and defends her land when a government agency tries to foreclose on the mortgage. Both heroines are so strong they aren't quite human: Strength is their essence, their definition, their totality, so that even tenderness appears as an element of willpower. Has celebrating strength in women become so important to us that we've lost interest in any *other* qualities? Are we so puritanical that a woman would appear less strong if she had a sense of humor or a sensual streak or a few dark corners? In these two movies, exemplary figures in print dresses turn their faces into the wind. What can we do but admire? No other response is possible.

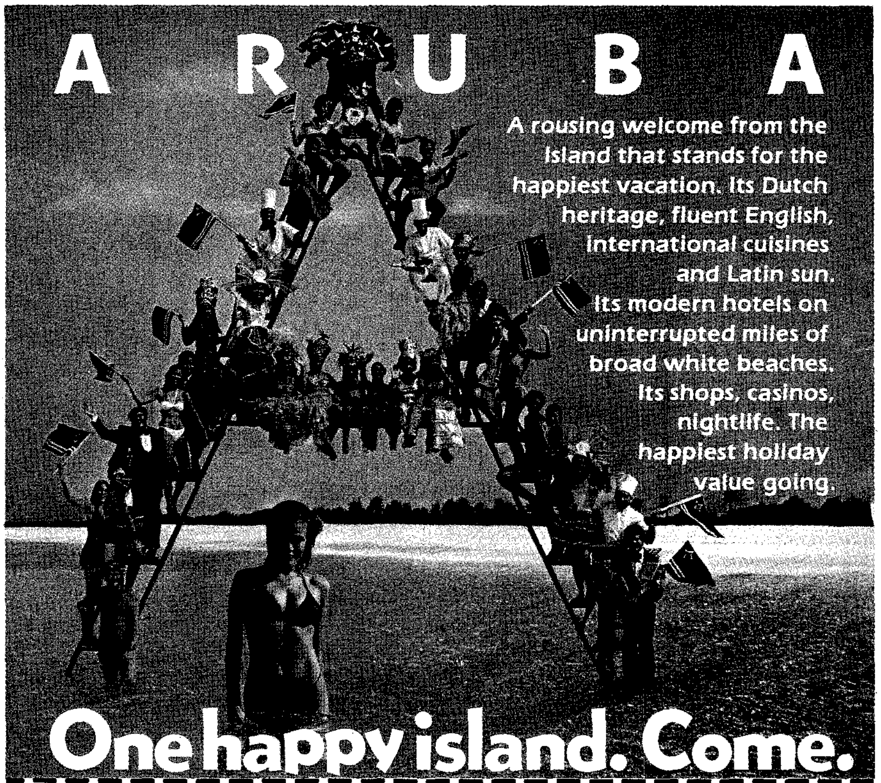
Country, at least, has a few rough edges. I enjoyed, for instance, all the talk about money. As the farm of Gil and Jewell Ivy (Sam Shepard and Jessica Lange) slips further and further into debt, we hear the specific figures: How much the farm is worth, how much of their mortgage has been paid off, how much they take in and spend every year—it's the sort of thing that satisfies the New York passion for real estate. And the city-bred may find the details of farming exotic. Director Richard Pearce (*Heartland*), who has a background in documentary, made me aware of the weather as a constant factor in a farmer's life, but I wish he had shown us more of the actual work of the farm and had made something magical out of the landscape—his compositions of the gloomy flatness of Iowa in winter are a little monotonous.

The Ivys work together as a family, and throughout the movie, Pearce and screenwriter William D. Wittliff give one the sense of the family as a living organism. We understand the cooking and eating and sleeping arrangements, the rivalries between the kids, the way the two older children—Carlisle (Levi L. Knebel) and Marlene (Therese Graham)—vibrate in response to every shock felt by their parents. Wittliff, who wrote *The Black Stallion*, has a feeling for family intimacy, but like Horton Foote before him, Wittliff is enamored of the synthetic gruff-laconic mode of dialogue. Are country people really so sparing of words, so self-contained, so immaculately colloquial? Wittliff's taciturnity is a muted hangover from the thirties; the whole movie exudes the peculiar American sentimentality of "the land"—the notion that the people who live on it are simpler and more pure than other folk. (Steinbeck rather than Faulkner, or even Erskine Caldwell, seems to be the principal influence on screenplays set in the country.) At times, the folksiness gets a little thick. When Marlene finds a condom in her brother's room, the gently embarrassed fuss made over that poor little item might amuse the Great Communicator himself.

The way *Country* tells it, the family farms were almost destroyed in recent years by two government-inspired disasters—first the embargo on grain sales to the Soviet Union, and then the Farmers Home Administration's calling in, on short notice, of loans granted on liberal terms a few years earlier. In *Country*, the Ivys are no more prepared for financial troubles than they are for the tornado that hits them as they are working one night at harvest time. Stunned, Gil becomes a mean drunk, useless and vicious, and Jewell throws him out and carries on herself. When the FHA forces her to auction off her equipment, she rounds up the other farmers in similar trouble and convinces them not to buy anything. The auction is a fiasco; Jewell has pulled off the rural equivalent of a strike. In the infuriating tradition of American films, *Country* is vague about politics: It can be read as anti-Carter or anti-Reagan, as neither or both; it celebrates the family as the ruggedly independent economic and moral force of America and also embraces collectivism as the only refuge of troubled people. The only thing you can be sure it's saying is that hardworking people shouldn't be forced off their land, a highly controversial position that may win it an Oscar for courage.

If the movie is a hit in a sink of depravity like New York, the reason, I fear, will have less to do with concern for farmers than with the audience's desire to see America's premier arts couple acting together. Playing the weak Gil, Sam Shepard does his first serious work in the movies. Shepard ducks his head and talks in a tuneless twang; he's a little camera-shy, but that works for Gil, who's not good at facing things. When things go wrong, Shepard's twang turns querulous and hollow, and he develops a hostile glare that shades off into misery. The performance might have built to a kind of neurotic crescendo if Wittliff was not so stingy with words (couldn't Shepard write a few for himself?). And there's a major dramatic flaw in the screenplay. A number of people accuse Gil of having mismanaged the farm all along, and there's no way of telling if they are right. Since he falls apart at the first sign of trouble, we *assume* they are right, so I was shocked to hear Jessica Lange, who produced the film with Wittliff, assert at a New York Film Festival press conference that no such implication was intended—Gil was just reacting to hard times. Through negligence, then, Gil has been allowed to come across as a lifelong failure, which has the effect of isolating Lange's Jewell in her granitic power all the more.

Lange is a great actress who can hold our interest, as Norman Mailer said in *Interview,* just by listening to someone, lips slightly parted, eyes wide open; she has a kind of heightened responsiveness to life that makes her irresistible. It doesn't matter that we don't quite know who she *is* yet; readiness is all. She is radiant in *Country,* but she's wasted. For Jewell Ivy isn't a role, she's a role model, an American Stakhanovite of the cornfields. Thirty years ago, critic Robert Warshow wrote that heroes don't become really interesting until their code is challenged in some way, and the same should be true for heroines. As screen idols, strong women are surely preferable to weak, but to settle for anything less than full complexity in the "image" of women is only to patronize them in a new, high-minded way and to deny them the humanity that our polemics have been calling for all along.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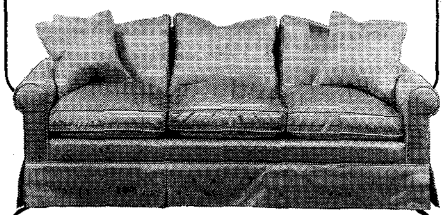

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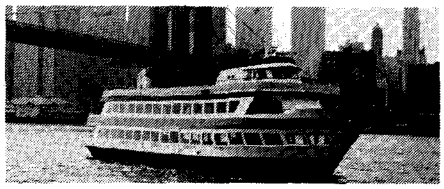

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"...*Comfort and Joy* is muted and (God forgive me) provincial, yet there are Forsythian details that keep one involved..."

IN BILL FORSYTH'S NEW COMEDY, **Comfort and Joy,** Alan (Bill Paterson), a Glasgow radio personality with a cheery wake-up-show patter, turns out to be a complete depressive off the air. Only the wild Maddy (Eleanor David), a beautiful kleptomaniac redhead who makes shoplifting into an erotic game, brings him to life. When Maddy gathers up her stolen goods (i.e., absolutely everything in their apartment) and moves out the week before Christmas, Alan drifts around town in a haze, barely afloat. But Alan finds a peculiar salvation: He gets caught between two factions of an Italian immigrant family fighting over control of ice-cream distribution in Glasgow; he becomes the go-between and peacemaker, and actually fulfills the spirit of Christmas.

Bill Forsyth's last movie, *Local Hero,* was a minor masterpiece, a film with perfect "touch." *Comfort and Joy* is a much lesser effort, whimsical and dear and even a little puckish in its charm. Forsyth has no choice but to photograph his native Glasgow as a gray, workaday place, which means that Alan has to carry much of the interest of the story. But Alan isn't a rich enough character—without Maddy he's a shadow, and he knows it. The movie is muted and also (God forgive me) a bit provincial, yet there are Forsythian details that keep one involved. The courtly ice-cream mobster makes threats and ceremoniously assures Alan that he speaks "for the entire ice-cream community"; the trucks of the gangster's rival dealer (Mr. Bunny) emit gently tinkling noises—aural stardust in the gray Glasgow evening.

DENIED A VISA TO POLAND, WHERE SHE hoped to shoot footage of the Solidarity movement in action, the American independent filmmaker Jill Godmilow was determined to make some sort of film about the extraordinary Polish workers, whose struggle was so easily (and often cynically) appropriated by the American media. The result is **Far From Poland** (playing at the Film Forum through October 16), which might be described as an immensely sophisticated version of the term paper on the subject of how you couldn't write a term paper. Godmilow has dissolved the mystique of documentary "truth"—the movie suggests that there is no truth, only different methods of representation. With the filmmaker as guide, Solidarity is seen from a variety of angles: Actors from the Mabou Mines troupe perform famous Solidarity texts; émigré scholars analyze the movement; Godmilow criticizes some official (and disappointing) movement footage; she fantasizes an overthrown Jaruzelski writing bitterly ironic letters to his daughter.

The members of Solidarity attempted to change their relations to authority, which meant, among other things, casting aside the pseudo-language of loyalty forced on them by the Communist state and inventing a new discourse of their own. Eager to protect this language (which now has a kind of forlorn beauty), Godmilow boldly stretches the familiar resources of documentary but also includes such gaucheries as coy, acted-out scenes between herself and a sarcastic boyfriend, in which the filmmaker mocks her own love for Solidarity as a potential trap. In *Far From Poland,* intelligence stays just about a step and a half ahead of self-consciousness. ■

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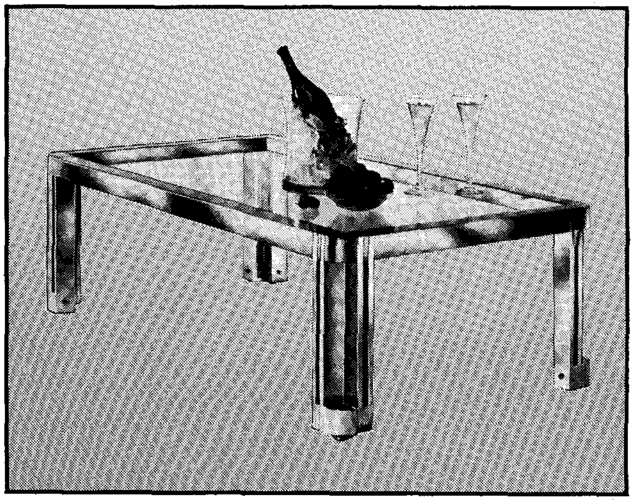

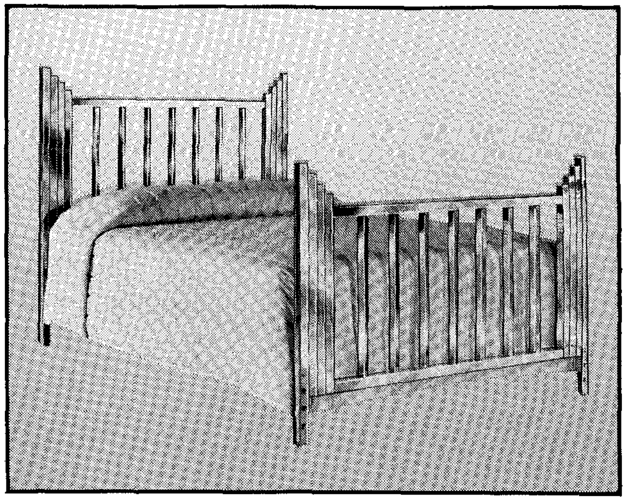

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FALL AFTER FALL

"...About fifteen minutes of *After the Fall* can pass for drama; and then there is the dismalness of those endless words..."

ARTHUR MILLER'S **After the Fall** IS A moral and artistic embarrassment. Coming close on the heels of his ex-wife Marilyn Monroe's suicide, and not so very much after the HUAC fiasco, it was an attempt, in 1964, to show that Miller's political nobility, patience with two difficult wives, willingness to try marriage again with a third, more than compensated for his running out on his humble background and warring parents, his occasional coldness toward his women, and his intermittent (very brief) losses of courage. No justification or apology is tendered, however, for, Miller's dreadful writing, for his pompousness, pretentiousness, and formlessness, for his actionless wordiness, and for the dismalness of those endless words. For the insult to the intelligence that is *After the Fall*, there is indeed no forgiveness.

The very first statement of the text, dutifully reprinted in the program of the current revival, declares: "The action takes place in the mind, thought, and memory of Quentin," Miller's thin, and thinly disguised, lawyer alter ego. As I wrote in my review of the original production, "Though *mind* would seem to cover the whole thing very nicely, one might, pedantically, wish to throw in *memory*. But what on earth is that pleonastic *thought* for? To satisfy Miller's need for self-magnifying grandiloquence: Damn the tautologies, full speed to the stars." Miller has cut his play down from three and a half hours to a little over two and a half, which is still roughly two and a quarter hours too long. About fifteen minutes of a confrontation between Quentin and Maggie (Miss Monroe, in a blatant indiscretion that the brown hair of her present interpreter is perhaps meant to mitigate) can pass for drama; the rest is an interminable monologue into whose interstices—as Richard Gilman rightly noted in 1964—some "wind, shadows, and purple smoke" have been allowed to seep.

It is interesting to reread what some of the better critics wrote about *After the Fall* after the premiere. "Not even a simulacrum of drama," wrote Gilman of the play, calling it "a process of self-justification which at any time is repellent but which becomes truly monstrous in the absence of any intelligence, craft or art..." What made this "endless sophomoric revery about meaning ... so stupefying" was that its "observations are so unutterably pompous and flaccid, that they compose a rhetoric of such hopeless banality and adolescent mutterings, that whatever might have been palpable and actual is converted into gas." Robert Brustein referred to "a shameless piece of tabloid gossip... shapeless, tedious, overwritten, and confused." Its "characters are too shallow to be plumbed," and so dishonest was the play that "while Mr. Miller is eager to scourge himself for his inability to love, he is still conducting a vendetta against the former objects of his love: there is a misogynistic strain in the play which the author does not seem to recognize, nor does he recognize how much self-justification is hidden in his apparent remorse." For more details, I urge you to read the sections on *After the Fall* in Brustein's *Seasons of Discontent* and Gilman's *Common and Uncommon Masks.*

Arthurian romance: *Dianne Wiest and Frank Langella in Miller's* After the Fall.

I myself, in a review reprinted in *Uneasy Stages,* noted the self-serving arrogance of this play, and the still greater arrogance of the playwright's comments to the press about it. Said Miller: "*After the Fall* is experimental in any terms. It involves what is not a new theatrical style so much as a new style of thinking about the world, the unification, the synthesis of individual psychology and social and moral considerations to make a moral biology on the stage. Instead of having a work concentrate on one element of man, I have tried to put him on in totality." Remarking on this total put-on, I wrote:

> This about a play that has for its sum total of newness a narrator who comments on or steps into remembered events—muddying their sequence and creating formlessness—and that has for its only solution to all the injustice, lovelessness, cruelty, loneliness, disaffection in this world an utterance made by the character representing Miller's new wife to the effect that "one must finally take one's life in one's arms" and "kiss it" even though it has the "dreadful face" of an idiot child. *O altitudo!* The playwright is requested kindly to refrain from making a moral biology on the stage—or on the rug, either.

Here was a play in which, I observed, "Quentin-Miller's humdrum peccadilloes are played out under the gaze of a Nazi death camp," where the character of Maggie inconsistently "hurtles from a paragon of healthy sexuality to a pathetic, abject, neurotic bitch" and where the poor taste of bad-mouthing one's former

Photograph by Inge Morath/Magnum.

wives is topped by the canonizing of one's present spouse, chiefly for her "self-abnegation—the key to a woman's success with Mr. Miller." I went on to point out the poverty of language, deficiency of grammar, and general humorlessness.

But seriously, folks, what are we to make of a playwright who can write such things as "Maybe it's not enough—to know yourself. Or maybe it's too much"? I think the answer is somewhere in between, as Mr. Miller might discover were he to attempt to find it. Instead, we are given self-adulation, as when other characters gush about Quentin's "brief" (i.e., *Death of a Salesman*), "This is superb! It's hardly like a brief at all [that much is certainly true]; there's a majestic quality, like a classic opinion!" Or, when Maggie raves about Quentin's footgear: "I love your shoes. You have such good taste." Truly, a man of distinction from top to toe. And how does he express his love? "You're so beautiful it's hard to look at you." And what about all that prose poetry: "How few the days are that hold the mind together like a tapestry hung on four or five hooks." Anyone want to go for six hooks? And what about the philosophical profundities: "The evidence is bad for promises. But how else do you touch the world except with promises?" And the grammar? We get "I sat by the park for a while," which can perhaps be excused as a Yiddishism (though, if that is the case, why is there only one?) and, inexcusably, "I cannot make a decision any more without something inside me sits up. . . ." Something inside *me* throws up.

Miller, I repeat, has cut and rewritten quite a bit. But certain softenings, attenuations, eliminations cannot save the unsalvageable. In the current revival, moreover, the main roles are glaringly miscast. Frank Langella lacks the Jewish self-hatred continually turning into self-absolution and back again that informs Quentin despite his deceptively Wasp name, and his often comedic approach to supposed high seriousness is misplaced, though it may make the proceedings more bearable. Dianne Wiest is too old, too plain, too unsexy for Maggie, who is incessantly hailed as a sex goddess. Worse, she condescends to the part, as if to say, "Please observe the intelligence with which I portray this woman's silliness"—which destroys everything.

The others are either miscast or bad, with the exception of Mary-Joan Negro, who dares make the first wife genuinely abrasive yet preserves some sympathy for her. But among the bad performances some are conspicuously awful; still some of Mr. Miller's nobility has rubbed off on me, and I refuse to name names. John Tillinger, an able director, has been disabled by the play, with which even Kazan came to grief. And such good designers as John Lee Beatty and Dennis Parichy fall flat with set and lighting, respectively. But after the initial fall of the writing, caducity is everywhere. The characters of the play, isolated from one another, at least reverse the old formula: They stand alone and fall together. With the death of Lillian Hellman, the mantle of America's most overrated playwright descends on Mr. Miller's stalwart shoulders.

Enter a Free Man, TOM STOPPARD'S first full-length play—derived, ironically, from that majestic brief, *Death of a Salesman*—is similarly not worth reviving. Here, too, the hero is a shiftless, middle-aged daydreamer (a would-be inventor instead of a declining salesman) who has begotten similarly shiftless progeny (a daughter rather than two sons), with the family being held together as best she can by a patient, hardworking, and long-suffering mother. She actually gets to deliver a speech in defense of her errant husband to her censorious child that might come straight out of *Salesman*, only there it is the mother, not the child, who is called

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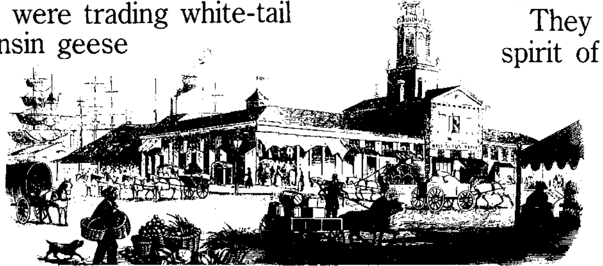

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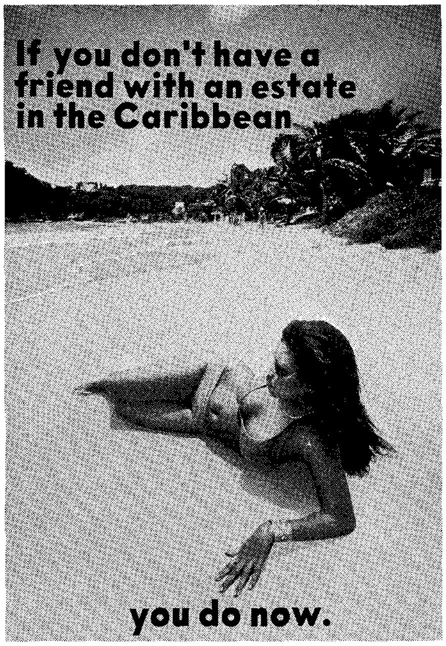
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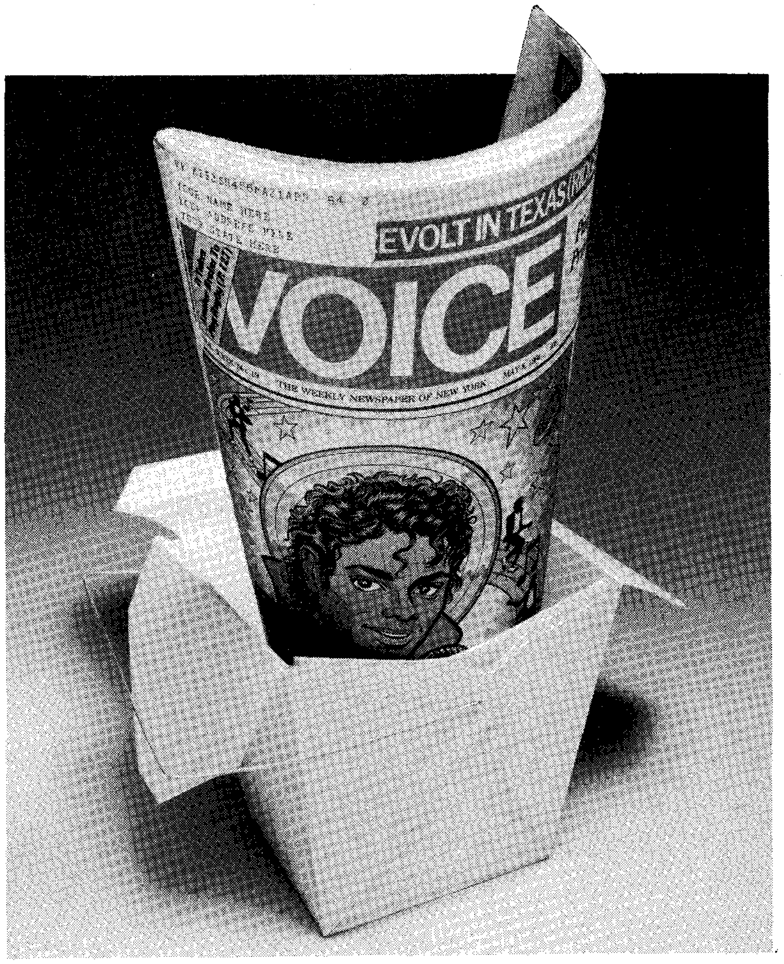
Linda. Every once in a while a spark of the future Stoppard glimmers through, but it is hard to raise one by rubbing two of these dull sticks together. Riley, the free man, is not even a consistent character, sounding sometimes like his clever author and the rest of the time unauthorizably stupid.

Still, a great actor such as Michael Hordern, who created Riley in 1968 (though the play was first written several years earlier), may have made him into a touching eccentric by playing him as an earnest bumbler. Jerome Kilty specializes in quasi-poetic self-dramatizers; hence he has done best with such roles as Falstaff and any number of O'Caseyan and other Irishmen. Here the sort of physical dance and spiritual pirouetting that are his stock-in-trade are out of place and fairly repulsive. Surprisingly, considering his frequent stays and work in England, his English accent is quite unsteady. But the real disgrace is the curtain call, with Kilty waving self-depreciating arms and mouthing unheard thank-you speeches to an audience of cheering thousands that the night I attended consisted of a tepid hundred or so.

As Linda, the daughter, Deanna Deignan has good timing and emphases, and sometimes gets the accent right, but is completely wrong in age and looks. Accent is a problem also for Helen Stenborg, who otherwise does a very good midwestern wife and mother. Of the rest, I much preferred Jill Larson, as a pleasantly under-tarted tart. But by the time you read this, the free man will most likely have exited.

WHEN YOU CONSIDER HOW RIPE AN APPLE harvest for the satirist the four years of Reagan's reign provide, it is pitiful that **Rap Master Ronnie** reaps only a few crabs. In this "partisan revue" by Garry Trudeau and Elizabeth Swados, most of Reagan's truly vulnerable points are not even attacked, and those few that are are hit either glancingly or too softly. Can you imagine, for instance, that the three senseless massacres of Americans in Lebanon (I cannot imagine any other government being such a triple patsy) should provoke no more from Mr. Trudeau than an American marine's fan letter from Lebanon to Brooke Shields? Or that a number about Grenada would be a total fizzle? Only a Schlaflyite view of women, "You're Not Ready," works, through pungent understatement, and "Nine to Twelve," about R.R.'s taking it easy, and "Cheese," about cheesy aid to the poor, almost make it, thanks largely to Miss Swados, whose music is better than Trudeau's words. In an acceptable company of five, only Catherine Cox is outstanding, probably the best singing comedienne of our day. ▬



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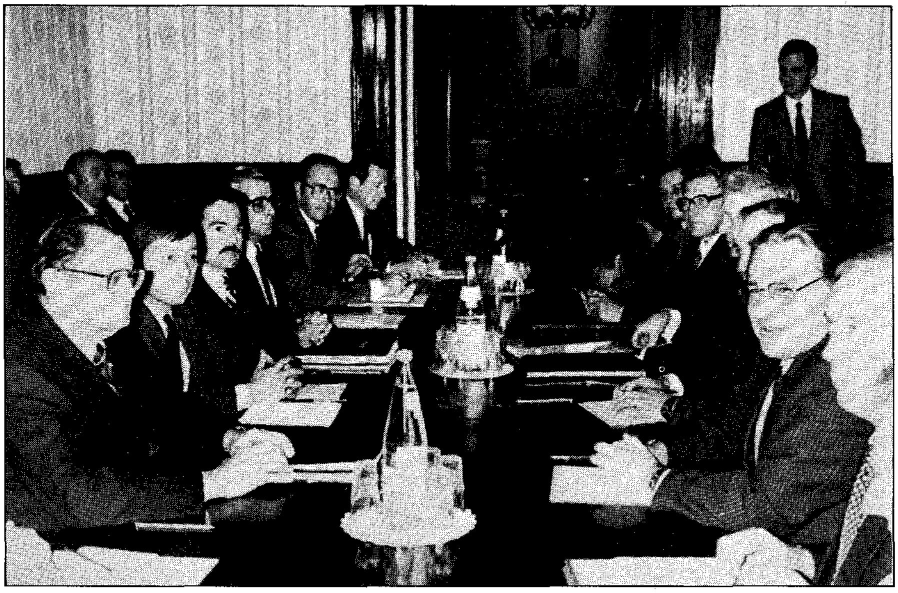
Books/Thomas Powers, T. Gertler

ARMS AND THE MEN

“. . .The men in charge never really understood what was at stake, while the men who *did* understand were never in charge. . .”

Deadly Gambits: The Reagan Administration and the Stalemate in Nuclear Arms Control, *by Strobe Talbott. Alfred A. Knopf; 380 pages; $17.95.*



A delicate balance: *START negotiators in Geneva last year.*

IF I MENTION THE TERM “THROW weight,” will you stop reading? If I try to explain the “zero option,” will you turn the page? If I confess straight out this is a review of a book about arms control, will you moan aloud and say you don’t *need* this?

I understand. Believe me, we all feel the same way. One look at the abbreviations—INF for “intermediate nuclear forces,” START for Strategic Arms Reduction Talks—and the knees turn watery. What *difference* does it make? I once met a man who had spent years at the MBFR (Mutual Balanced Force Reduction) talks in Vienna. “Nobody ever writes about us,” he complained. “Nobody realizes how close we are to an agreement.” He held up thumb and forefinger pinching a millimeter of daylight and said, “We’re *that* far.”

Maybe they were and maybe they weren’t. Who will ever know? Richard Perle, a Defense Department official with a hundred tricks in his bag when it came to keeping the Reagan administration on the straight and narrow where arms control was concerned, once said, “This stuff is a soporific. It puts our society to sleep. It does violence to our ability to maintain adequate defenses.”

Perle made this remark at a meeting in January 1984, after the U.S. had deployed the first Pershing II and cruise missiles in Europe and the Russians had walked out of the INF talks in Geneva and it was already unmistakably clear I was destined to win a box of cigars from my father in June in the absence of an agreement of *any* sort limiting weapons of *any* type. The bet represented pure negativism on my part—suspicion of Reagan plus faith in Murphy’s Law. My father shared neither. I honestly hoped I’d lose—who wouldn’t?—and am happy to report that Strobe Talbott’s fine new book about the Reagan administration’s arms-control program has convinced me that we came closer to an agreement on Euromissiles than I ever imagined at the time.

The moment occurred in July 1982, when Paul Nitze and Yuli Kvitsinsky, the chief American and Soviet negotiators at the INF talks, went for a stroll in the Jura Mountains of Switzerland—called “the walk in the woods” when the episode finally hit the papers—and seriously discussed cutting a deal: basically, no Pershing II deployments by the U.S. in return for a big reduction of Soviet SS-20 missiles targeted on Europe. The deal had everything going for it—enhanced security for Russians, Europeans, and Americans alike, a face-saving way out for all parties, immediate political benefits for both Andropov and Reagan—everything except friends at court in Washington.

In the end, that killed it. Lots of reasons were given, but the real reasons came from the guts of men too eminent to argue with: Reagan had got it into his head that it didn’t make sense to trade away the “fast-flyers” (Pershing ballistic missiles six to eight minutes from targets in western Russia) and keep the “slow-flyers” (cruise missiles that took hours to cover the same distance). Secretary of State George Shultz and National Security Adviser William Clark were unhappy that Nitze had exceeded his instructions. Richard Burt at the State Department thought the deal surrendered an important political principle (we *said* we were going to deploy Pershings, our NATO allies had gone out on a limb to back deployment), and Perle convinced everybody at his end that Nitze was caving in, sacrificing security for agreement for agreement’s sake, recommitting all the sins of the timorous arms-controllers who had negotiated the unequal SALT treaties.

Of course, the positions of the major players have more to them than I’ve managed to summarize here—lots more. Arms control is very heaven for people who love to explain. But the real reason for the failure of Nitze’s deal, and all the others floated before the Soviet walkout in December 1983, was the melancholy but commonplace fact that the men in charge never really understood what was at stake, while the men who *did* understand what was at stake were never in charge. It was easier to hang tough and pretend to be standing up to the Russians than it was to give a little and accept a compromise bound to make the whole episode look like a tempest in a teapot to the general public.

Deadly Gambits is a terrific book. Strobe Talbott understands what happened, he loves to explain, and he lays everything out with an instinct for fair-

---

Thomas Powers is the author of The Man Who Kept the Secrets: Richard Helms and the CIA *and* Thinking About the Next War. *T. Gertler is the author of* Elbowing the Seducer.

Photograph: A.P./Wide World.

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NEW YORK Pre-Theater RESERVATIONS

Autumn returns and the city's nights light up with opera, dance, and especially, Broadway theater. But where to dine before or after the show? Below, some of the city's best-known restaurants offer their suggestions on how to make an evening of theater—or any evening—special.

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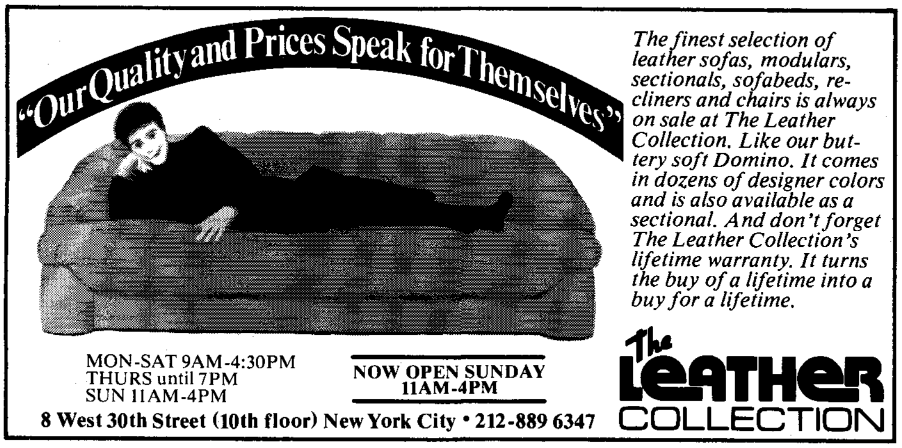

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ness and an attention to detail so devoted that even partisans would be willing to concede—in private, at least—that, yes, this is the way it was. But to my mind, Talbott neglects one point. This is the second book he has written about arms-control negotiations that came to nothing. (The first was *Endgame*, an equally fine history of the negotiations over the SALT II treaty, which was never ratified by the U.S.) This fact alone ought to invite some remark explaining why Talbott has spent so much of his time in his quixotic effort and why we ought to care. But Talbott is silent about that; probably, he was so worn out by the time he reached the last chapter that he just forgot. So here's my explanation of why we ought to care about the failure of arms-control negotiations over the past eight years:

The problem of war has been with us a long time; the ancient Greeks and the Jews both wrote about it with passion. But sometime in the last couple of decades of the nineteenth century, a handful of people concluded the problem was getting out of hand. The industrial scale of modern war threatened to make it so destructive that it simply overwhelmed whatever the war in question might be said to be about. So far as I can tell, only three general ideas have been put forward since the 1880s as theoretical solutions to the cycle of big wars—pacifism, the study of Esperanto (a universal language that would end international misunderstanding by letting everybody talk to everybody else), and arms control. It was the Russians, curiously—alarmed by the prospect of an expensive new round of arms building—who first proposed arms control as a solution in the 1890s. That's it. All other approaches are essentially military in nature. Not even my father would bet a box of cigars on the prospects of pacifism and Esperanto. But he did bet on arms control, and I should have done the same. It's all we've got. If you read *Deadly Gambits* with this in mind, it will make you gloomy, but it will make you gloomy in a complicated way, and it is among those complications that we may yet find a way out. —**T.P.**

The Other Side of the Fire, *by Alice Thomas Ellis. The Viking Press; 156 pages; $13.95.*

The Other Side of the Fire IS A FUNNY, intelligent novel that ultimately falls victim to a case of creeping decorum. Chronicling an English housewife's unspoken infatuation with her grown stepson, Alice Thomas Ellis shows the woman's rarefied sensibility to be a withdrawal from the demands of life. Unfortunately, in a similar way the author eventually retreats from the demands of her book, which begins as a gleeful satire on upper-middle-class repressions.

Lewis Carroll sent Alice through the looking glass into a world she didn't understand; Ellis boots her heroine toward a libidinal blaze. "On the last day of summer Mrs. Bohannon fell in love. The poplars, fallaciously pathetic, looked horrified, their branches rising on the wind like startled hair." Beautiful, dim Claudia Bohannon has been progressing placidly through a middle age scented with homemade bread, furniture polish, and the cut roses in her country house. "Taste rather than insight" guides this Mrs. Miniver of the eighties. But with menopause just around the corner, "stirring within her Claudia now felt the desire to wear what she had never worn—the strange and garish garment of her self."

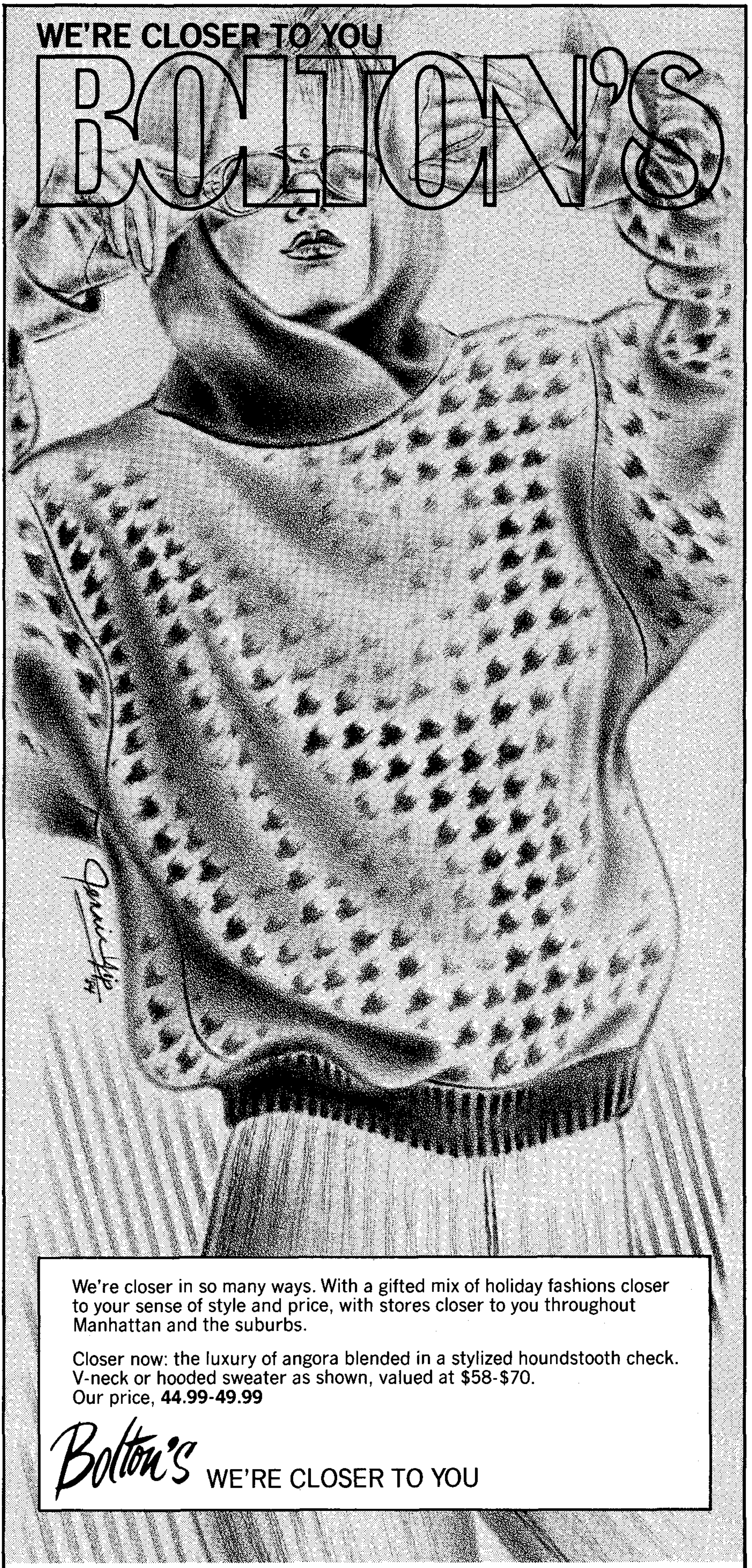
Frightened by her desire for freedom, Claudia submerges in obsession. She fastens on her husband Charles's 25-year-old son; "Philip was like a flower while Charles resembled a round of beef," thinks the suburbanite Phaedra.

"Rendered by love stupider than nature had intended her to be," Claudia eases her conscience with matchmaking attempts between Philip and her goddaughter, Evvie, a college student determined to write a bodice-ripper with characters modeled on the local Scottish vet, his relatives, and his cow, Violet.

Claudia confides her love, though not its object, to Evvie's mother, Sylvie. "But Sylvie was cured of love and could no longer remember what all the fuss was about. . . . She didn't think the whole world loved a lover. She thought on the whole it averted its eyes from so unedifying a sight." She urges Claudia to hang on to her dignity: "When people lose their hearts they frequently lose their minds too, retaining only their organs of generation."

Claudia does pretty much hang on to her dignity. And so do Sylvie, Evvie, Charles, and the cow, Violet. Philip the flower has less dignity—and characterization—to keep; he gets to be gay instead. The reader learns this before Claudia does, yet not soon enough to forgive novelist Ellis for withholding information to contrive mystery. A tardy revelation of homosexuality doesn't justify a flat portrayal.

Nor is there reason for Ellis to punch her title like a refrain. "Even a sojourn in the flames of purgatory would bring you out cleansed, on the other side of the fire" is followed later by Philip's saying to Claudia at a bonfire, " 'I've been on the other side of the fire.' " Marshmallows, not martyrs or witches, roast in this fire. And Claudia doesn't even pass through it but arrives on the other side by passing around it, as though on an excursion through Harrod's, the hem of her red frock barely singed from the exercise. —**T.G.**



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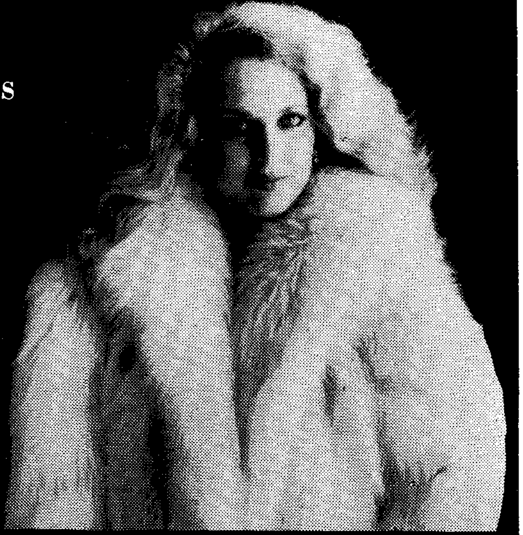

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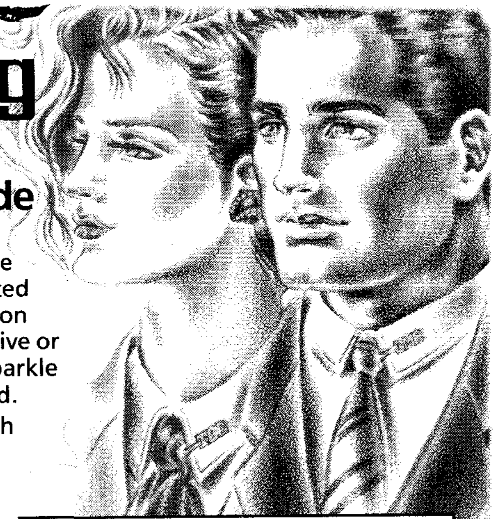

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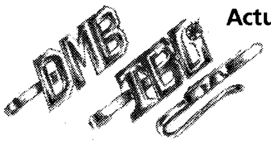

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SALES & BARGAINS

BY LEONORE FLEISCHER

Marble and Tile

THIS WELL-KNOWN FIRM IS HOLDING A sale on marble and ceramic tile with discounts of 10 to 35 percent. Three dozen types of marble include: white Carrara, was $5 and $5.95 a sq. ft., now $4.45 (6 by 6 in.) and $5 (12 by 12 in.); 12-by-12-in. athena, was $7 a sq. ft., now $6.30; 12-by-12-in. arrabescato, was $8.70 a sq. ft., now $7.85. Ceramic tiles include: 5-by-7-in. Imola tile, with black stripes on beige, gray, tan, or white background, was $2.80 a sq. ft., now $2.52; matching borders, were $2.20 and $2.80 each, now $2 and $2.52; 8-by-8-in. Flor *gres* glazed tile, in twelve colors, was $3.89 a sq. ft., now $3.50; 5-by-10-in. Ceramica Dei Castelli tile, was $3.90 a sq. ft., now $3.52; 8-by-12-in. Ceramica Dei Castelli tile, in six pastel colors, was $4.55 a sq. ft., now $4.10; raised gold on hand-painted beige Ustica tile with Art Deco–style decanter-and-wine-glass design, was $13.05 each, now $11.70; Cortina tile with Art Deco–style grape or garlic design, was $13.05 each, now $11.70 each; 8-by-8-in. blue-and-white Corallo tile with English-country-cottage-design brocades, florals, or plaids, was $4.91 a sq. ft., now $4.42; coordinating Corallo solid tiles, were $4.01 a sq. ft., now $3.61; Corallo borders, were $2.73 each, now $2.45. High-tech Alcorense tiles include: 6-by-6-in. wall tile, was $2.25 a sq. ft., now $1.45 (white) and $1.99 (black or burgundy); 8-by-8-in. floor tile, was $3.85 a sq. ft., now $2.39 (black) and $2.49 (white). Custom design work available. Installation available at additional cost. American Express, MasterCard, Visa, checks accepted. *City Tile, 425 West 46th St. (664-0297); Mon.–Fri. 9 a.m.–5 p.m., Wed. till 7 p.m., and Sat. 10 a.m.–4 p.m.; through 10/20.*

Attic Treasures

IN ORDER TO HELP RAISE $10 MILLION for a twenty-first-century conservatory, the Brooklyn Botanic Garden is emptying its attic of antique treasures for a one-day auction and sale. Auction items include fully assembled antique ricksha, oak-and-glass bookcases, china, jewelry, antique dolls, 1890s wedding gown, Plymouth church bench, and much

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DO NOT PHONE. *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

more. Sale items include: antique laboratory glassware, here 50 cents to $5; 15-by-24-in. Burpee canvas seed sacks, here $1; oak-framed horticultural prints, here $25 and up; and much more. Admission is $5 for the sale and $10 for reserved seating at the auction (both are tax-deductible). Auction seating is limited, so get there early. The sale and viewing of auction items begin at 2 P.M.; the auction begins at 4 P.M. There will also be a "silent auction" for services including garden design, the loan of a vacation house, and French lessons. Checks accepted; no credit cards; all sales final. *Brooklyn Botanic Garden, 1000 Washington Ave., Brooklyn (622-4433); Sun. 2–6 p.m. By subway: IRT No. 2 or 3 train to Eastern Pkwy.; or IND D or M trains to Prospect Park Station. By car: Manhattan Bridge to Flatbush Ave.; follow to Grand Army Plaza; take Eastern Pkwy. one block to Washington Ave.; turn right after Brooklyn Museum. Parking available. Sale and auction 10/14 only.*

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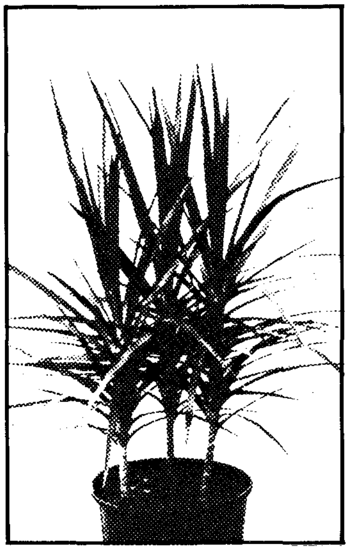

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FOR TWO WEEKS ONLY, EVERYTHING IN this Diamond Center booth is at least 20 percent off. Simple pearl stud earrings, were $40, now $32; pearl stud earrings with 4-pt. diamonds, were $75, now $60; diamond stud earrings, were $120 (11 pt.) and $495 (½ carat) a pair, now $90 and $371.25, respectively; custom-made band rings set with stones, were $440 (sapphires), $470 (rubies), and $750 (diamonds), now $350, $375, and $600, respectively; two-tone gold wedding bands with marquise-cut ½-carat diamond, were $750, now $600; thick gold chevron-linked chain, with a 1.27-carat brilliant-cut-diamond pendant, was $5,375, now $4,300; and much more. Fifty percent deposit required on custom-made jewelry. Checks accepted; no credit cards; all sales final. *UNA, Inc., Booth 21, 23 West 47th St. (819-1186); Mon.–Fri. 10 a.m.–5 p.m.; through 10/19.*

Books

THE ELEVENTH ANNUAL HUDSON GUILD Book Fair offers more than 50,000 books. Many new, used, and rare hardcover and paperback books are on sale for 25 cents to $2. There is also a collector's corner with more expensive books. Records are also on sale for $1. Admission is free, except for Thursday night's preview, when the fee is $3 and books will be sold for twice their marked price. On Sunday, books will be sold for half their marked price. Sale proceeds will benefit the Guild's many social-service programs. Checks accepted; no credit cards; all sales final. *Hudson Guild Gymnasium, 441 West 26th St. (760-9800); Thurs. 5–8 p.m., Fri. 1–8 p.m., Sat. 10 a.m.–5 p.m., and Sun. 1–5 p.m.; 10/11–14.* ■

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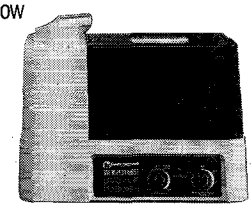

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1 gallon humidifier .... **$15.**
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3 gallon humidifier .... **$45.**
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A Complete Entertainment Guide for the Week Beginning Oct. 10.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—*Far From Poland.* #2—*Old Enough.*

3. **VANDAM—Vandam St. nr. Ave. Americas.** 675-0498. Oct. 8: *CIA: Case Officer; Resurgence; Sense of Loss; Grey Gardens.* Oct. 9: *Yudie; Best Boy; The Cast Album: Company.* Oct. 10: *Stations of the Elevated; Before the Nickelodeon; Dark Circle; Handicapped Love.* Oct. 11: *Seeing Red; CIA: Case Officer; Burroughs.* Oct. 12–13: *And That Is Why the State Is to Blame; Guazapa; Time of Daring.* Oct. 14: *Sowing Hope; Roses in December.*

5. **BLEECKER STREET CINEMAS—At La Guardia Pl.** 674-2560. #1—Thru Oct. 7: *Tibet: A Buddhist Trilogy.* Oct. 8–9: *Kagemusha.* Oct. 10–11: *Rashomon; Ugetsu.* Oct. 12–18: *Brother Sun, Sister Moon; Romeo and Juliet* (1968). #2—*Faster Pussycat! Kill! Kill!*

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—*The 4th Man.* #2—*Another Country.*

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Thru Oct. 11: *Repo Man.*

9. **ART—8th St. E. of University Pl.** 473-7014. *Irreconcilable Differences.*

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Oct. 8: *Beauty and the Beast; Black Orpheus.* Oct. 9: *Laura; Night and the City.* Oct. 10: *The Country Girl; To Catch a Thief.* Oct. 11: *Sabrina; How to Steal a Million.* Oct. 12–13: *North by Northwest; The Paradine Case.* Oct. 14: *Mr. Moto's Last Warning; Mr. Wong, Detective; Charlie Chan's Meeting at Midnight.*

11. **ST. MARKS CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Oct. 8: *Hearts and Minds; The Selling of the Pentagon.* Oct. 9: *Bitter Cane; Sugar Cane Alley.* Oct. 10: *In the Year of the Pig; In the Name of Democracy; El Salvador: Another Vietnam.* Oct. 11: *Under Fire; The Uprising.*

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Oct. 9: *Animal Crackers; Duck Soup; Horsefeathers.* Oct. 10–11: *Angel; Staircase.* Oct. 12–13: *Days of Heaven; Badlands.* Oct. 14–16: *Greystoke: The Legend of Tarzan,Lord of the Apes;Iceman.*

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—*The Bostonians.* #2—Thru Oct. 11: *A Question of Silence.* Opening Oct. 12: *Garbo Talks.*

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—*Teachers.* #2—*All of Me.* #3—*Teachers.* #4—*All of Me.*

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. *Careful He Might Hear You.*

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. *A Soldier's Story.*

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. *The Adventures of Buckeroo Banzai.*

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. *Places in the Heart.*

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—Thru Oct. 11: *Until September.* Opening Oct. 12: *Garbo Talks.* #2—*All of Me.* #3—*Teachers.*

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—*Places in the Heart.* #2—*The Evil That Men Do.*

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. *Teachers.*

32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—*Impulse.* #2—*Purple Rain.* #3—*Tightrope.* #4—*Revenge of the Nerds.* #5—*The Woman in Red.* #6—*Night Shadows.*

33. **LOEWS STATE—B'way nr. 45th St.** 575-5060. #1—*Body Rock.* #2—*All of Me.*

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. *Ghostbusters.*

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. *Irreconcilable Differences.*

37. **RKO WARNER TWIN—B'way nr. 47th St.** 315-8425. #1—*Savage Streets.* #2—*The Wild Life.*

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. *Indiana Jones and the Temple of Doom.* **EMBASSY 3**—*The Karate Kid.* **EMBASSY 4**—*Lawrence of Arabia.*

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru Oct. 8: *Major Dundee; The Wild Bunch.* Oct. 9–10: *Marie Antoinette; Romeo and Juliet* (1936). Oct. 11–13: *Casablanca; Key Largo.* Oct. 14–15: *The Tin Drum; Das Boot.* #2—Oct. 8–9: *Enter the Dragon; Return of the Dragon.* Oct. 10–11: *Missing; Merry Christmas, Mr. Lawrence.* Oct. 12–13: *The Dead Zone; Brainstorm.* Oct. 14: *The L-Shaped Room; The Collector; Bunny Lake Is Missing.*

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. *The Jungle Book.*

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. *A Soldier's Story.*

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. *Killing Heat.*

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. Oct. 8: *From Here to Eternity; The Member of the Wedding.* Oct. 9: *Traffic; Such a Gorgeous Kid Like Me.* Oct. 10–11: *Dr. Strangelove; Beat the Devil.* Opening Oct. 12: *Without Witness.*

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. *Irreconcilable Differences.*

50. **FESTIVAL—57th St. nr. Fifth Ave.** 757-2715. *The Ballad of Narayama.*

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. *Metropolis.*

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. *Impulse.*

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. Thru Oct. 9: *A Joke of Destiny.* Opening Oct. 10: *Comfort and Joy.*

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. *Swann in Love.*

57. **D. W. GRIFFITH—59th St. nr. Second Ave.** 759-4630. *Another Country.*

58. **MANHATTAN—59th St. bet. Second and Third Aves.** 935-6420. #1—*The Woman in Red.* #2—Thru Oct. 11: *The Evil That Men Do.*

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. *A Soldier's Story.* **CORONET**—*Places in the Heart.*

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. Thru Oct. 9: *The Return of Martin Guerre.*

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. *Cal.* **CINEMA II**—753-0774. *The Bostonians.*

61st Street and Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—Thru Oct. 11: *All of Me.* Opening Oct. 12: *Once Upon a Time in America.* #2—832-2720. *Windy City.*

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. *Country.*

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—Thru Oct. 11: *Until September.* Opening Oct. 12: *Garbo Talks.* #2—*Teachers.*

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. *The Gods Must Be Crazy.*

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. *Amadeus.*

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. *Careful He Might Hear You.*

78. **UA EAST—First Ave. at 85th St.** 249-5100. *Impulse.*

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—*Teachers.* #2—*Savage Streets.*

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. *The Karate Kid.*

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—*Irreconcilable Differences.* #2—*All of Me.*

61st Street and Above
West Side

85. **PARAMOUNT—B'way at 61st St.** 247-5070. *Amadeus.*

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—*Full Moon in Paris.* #2—*First Name: Carmen.* #3—*The Family Game.*

88. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—*Bizet's Carmen.* #2—*Stranger Than Paradise.*

89. **REGENCY—B'way nr. 67th St.** 724-3700. Oct. 8: *The Group.* Oct. 9: *Network; Daniel.* Oct. 10: *Prince of the City.* Oct. 11: *Just Tell Me What You Want; The Anderson Tapes.* Oct. 12–13: *Dog Day Afternoon; Serpico.* Oct. 14–15: *Two Girls on Broadway; You're My Everything.*

90. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—*The Brother From Another Planet.* #2—*A Bigger Splash.*

92. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—*Windy City.* #2—*Teachers.* #3—Thru Oct. 11: *Purple Rain.* Opening Oct. 12: *Garbo Talks.* #4—*Irreconcilable Differences.*

93. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—*All of Me.* #2—*The Bostonians.*

95. **THALIA—95th St. W. of B'way.** 222-3370. Oct. 8: *Berlin Alexanderplatz.* Oct. 9: *Deep End; Le Depart.* Oct. 10: *Boat People; China Gate.* Oct. 11: *Where Danger Lives; The Big Steal; His Kind of Woman.* Oct. 12: *Get Out Your Handkerchiefs; Femmes Fatales.* Oct. 13: *Broadway Danny Rose; Play It Again, Sam.* Oct. 14: *The Seven Samurai.*

96. **METRO CINEMA—B'way nr. 99th St.** 222-1200. Oct. 8: *The Decameron; The Canterbury Tales.* Oct. 9: *Blue Collar; Thief.* Oct. 10: *Midnight Express; Yol.* Oct. 11: *Alice in the Cities; The Wrong Move.* Oct. 12–18: *The Conformist; The Stranger* (1967).

97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—Thru Oct. 11: *The Evil That Men Do.* Beg. Oct. 12: *Ghostbusters.* #2—Thru Oct. 11: *Body Rock.* Beg. Oct. 12: *Ninja III: The Domination.* #3—*The Karate Kid.* #4—*Savage Streets.*

98. **RKO COLISEUM TWIN—B'way at 181st St.** 927-7200. #1—*Savage Streets.* #2—*The Evil That Men Do; Angel in H.E.A.T.*

99. **ALPINE—Dyckman St. at B'way.** 567-3587. Thru Oct. 11: *Indiana Jones and the Temple of Doom.* Beg. Oct. 12: *Tightrope.*

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. 496-0900. Naturemax Theater: Adm. $3; senior citizens & children $1.50 (each film): Daily 10:30 a.m.–3:30 p.m. (Wed., –4:30 p.m., Sat.–Sun., –4:40 p.m.): *To Fly & Living Planet;* Adm. $4.50; senior citizens & children $3 (double feature): Fri., 4:30 p.m., Fri.–Sat., 6 & 7:30 p.m.: *To Fly & Living Planet.*

AMERICAN MUSEUM OF THE MOVING IMAGE—Zukor Theater, 34-31 35th St. Astoria. 718-784-4742. "Before the Code": adm. $4; video only, $2. Oct. 12–13, 6:30 p.m.: "Video in the Gallery": *Music Word Fire and I Would Do It Again: The Lesson* (1981) by Robert Wilson. Oct. 12, 7:30 p.m.: *I'm No Angel* (1933) & *The Half-Naked Truth* (1932). Oct. 13, 7:30 p.m: *Red Headed Woman* (1932) & *Call Her Savage* (1932).

ASIA SOCIETY—Park Ave. at 70th St. 288-6400. Adm. $5; members $4. Oct. 12, 8 p.m.: *Rewi's Last Stand* (1939) by Rudall Hayward.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1. Oct. 10, 8 p.m.: *Quartet* (1948) by Ken Annakin.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Contribution $3.50; members $2.50. Oct. 12, 8 p.m.: *Living in the World* (1984) & other films by Joe Gibbons. Oct. 13, 7:30 p.m.: "The Other Side": Works by Polish filmmakers; 9 p.m.: Films by Malcolm Le Grice, Margaret Tait, Sally Potter, & others. Oct. 14, 8 p.m.: Films by Gunvor Nelson.

COLUMBIA UNIVERSITY—Piccolo Teatro, Casa Italiana, Amsterdam Ave. at 117th St. 280-2306. Adm. $4; members $2. Oct. 12, 7 p.m.: *Padre Padrone* (1977) by Paolo & Vittorio Taviani.

COOPER UNION—The Great Hall, Cooper Square, 7th St. bet. Third and Fourth Aves. 254-6300. Free. Oct. 13, 8 p.m.: *The Way of the Dead Indians* by Michel Perrin & Jean Arlaud.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $5. "Mikio Naruse: A Master of the Japanese Cinema." Oct. 12, 7:30 p.m.: Lecture by Audie Bock, & *Older Brother, Younger Sister* (1953). Oct. 13, 2 p.m.: *Husband and Wife* (1953). Oct. 14, 2 p.m.: *Older Brother, Younger Sister.*

THE KITCHEN—59 Wooster St. 925-3615. Free. Oct. 10, 6 p.m., Oct. 12, 8:30 p.m.: Videotapes post-produced through the ON-LINE & STAND-BY programs.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Thru Nov. 1: "*See It Now*: A Retrospective." Thru Nov. 15: "A Celebration of Balanchine: The Television Work."

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. Video: Thru Nov. 20: "Video and Ritual"; Oct. 15, 6 p.m.: "Video Viewpoints." Films: Oct. 8: Tribute to Francesca Bertini; 2:30 p.m.: *Assunta Spina* (1915) by Gustavo Serena; 6 p.m.: *L'Ultima Diva: Francesca Bertini* (1983) by Gianfranco Mingozzi. Oct. 9, 2:30 p.m.: Films by Edwin S. Porter, D. W. Griffith, & William Christy Cabanne; 6 p.m.: Films (1941–43) from the National Film Board of Canada. Oct. 11, 2:30 & 6 p.m.: *The Eleanor Roosevelt Story* (1965) by Richard Kaplan. Oct. 12, 2:30 p.m.: *Ninotchka* (1939) by Ernst Lubitsch, with Greta Garbo; 6 p.m.: *Camille* (1936) by George Cukor, with Garbo. Oct. 13, 2:30 p.m.: *Sounds From the Mountain* (1954) by Mikio Naruse; 5 p.m.: *Repast* (1951) by Naruse. Oct. 14, 2:30 p.m.: *Floating Clouds* (1955) by Naruse; 5 p.m.: *When a Woman Ascends the Stairs* (1960) by Naruse.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $4; members $2.50; senior citizens & children $2. Oct. 8, 4 & 7:30 p.m.: *The Leopard* (1963) by Luchino Visconti. Oct. 9–10, 8 p.m.: *King Lear* (1971) by Grigori Kozintsev. Oct. 11, 8 p.m.: *Rockaby* (1983) by D. A. Pennebaker & Chris Hegedus, & *Act Without Words* (1983) by Margaret Jordan. Oct. 13 at 8 p.m., Oct. 14 at 3:30 & 7:30 p.m.: *Vassa* (1983) by Gleb Panfilov, & *Jazzman* (1983) by Karen Shaknazarov; Oct. 12, 7:30 p.m.: *Doomed Love* (1984) by Andrew Horn.

NEW YORK FILM FESTIVAL—Alice Tully Hall, B'way at 65th St. 362-1911. Adm. $6–$8. Oct. 8, 6:15 p.m.: *Three Crowns of the Sailor* by Raul Ruiz; 9:30 p.m.: *Class Relations* by Jean-Marie Straub & Danielle Huillet. Oct. 9, 6:15 p.m.: *Memories of Imprisonment* by Nelson Pereira dos Santos; 9:30 p.m.: *Man of Flowers* by Paul Cox. Oct. 10, 6:15 p.m.: *Man of Flowers;* 9 p.m.: *Memories of Imprisonment.* Oct. 11, 6:15 p.m.: *Flash of Green* by Victor Nuñez; 9:30 p.m.: *A Nos Amours* by Maurice Pialat. Oct. 12, 6:15 p.m.: *Blood Simple* by Joel Coen; 8:30 p.m.: *Once Upon a Time in America* (director's cut) by Sergio Leone. Oct. 13, 11:30 a.m.: *Once Upon a Time in America;* 4 p.m.: *Two English Girls and the Continent* (1971) by François Truffaut; 7 p.m.: *A Nos Amours;* 9:30 p.m.: *Blood Simple.* Oct. 14, 8:30 p.m. (Closing night at Avery Fisher Hall, adm. $10–15): *Paris, Texas* by Wim Wenders.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Oct. 9, 12 noon: *Joyless Street* (1925) by G. W. Pabst; 2:30 p.m.: *Rhythmus* (1921) by Hans Richter, *Symphonie Diagonale* (1924) by Viking Eggeling, & *Berlin: Symphony of a Great City* (1927) by Walter Ruttmann; 5 p.m.: *Der Vergessene Führer—The Forgotten "Führer"* (1982) by Peter Heller. Oct. 11, 12 noon: *Salt of the Earth* (1954) by Herbert J. Biberman, & *A Crime to Fit the Punishment* (1983) by Barbara Moss & Stephen Mack.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. 516-283-2118. Adm. $3. Oct. 11, 7:30 p.m.: *Silent Running* (1971) by Douglas Trumbull.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens & students $4. Thru Oct. 18: Tue.–Sun. at 5, 6:50, 8:40 & 10:30 p.m., Fri.–Sun. at 3:10 p.m.: *Scarface* (1932) by Howard Hawks, with Paul Muni.

QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park, Queens. 718-592-5555. Free with museum adm. Oct. 13, 2 p.m.: *They Are Their Own Gifts* (1978) by Margaret Murphy & Lucille Rhodes.

SQUAT THEATRE—256 W. 23rd St. 206-0945. Adm. $4. Oct. 12–14, 7 p.m.: *Le Beau Serge* (1960) by Claude Chabrol; 8:50 p.m.: *Rocco and His Brothers* (1960) by Luchino Visconti.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Thru Oct. 17: "The American Independent Cinema, 1958-1964."

YM & YWHA—92nd St. branch, 1395 Lexington Ave. 427-6000 ext. 162; Y-Charge: 831-8603. "Critic's Choice": adm. $6. Oct. 14, 8 p.m.: *Body and Soul* (1947) by Robert Rossen; discussion with Stewart Klein.

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—*Teachers.* #2—Thru Oct. 11: *Purple Rain.* #3—Thru Oct. 11: *The Evil That Men Do.*

102. **CAPRI—E. Fordham Rd. nr. Jerome Ave.** 367-0558. *All of Me.*

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—*Savage Streets.* #2—*The Wild Life.*

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—*Teachers.* #2—*All of Me.*

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—*Places in the Heart.* #2—*The Karate Kid.*

106. **DOVER—Boston Rd. at E. 174th St.** 542-3511. Thru Oct. 11: *Savage Streets.* Beg. Oct. 12: *Ninja III: The Domination.*

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—Tent.: *The Evil That Men Do.* #2—*All of Me.* #3—*Irreconcilable Differences.* #4—Thru Oct. 11: *The Wild Life.* Beg. Oct. 12: *Ninja III: The Domination.*

110. **KENT—E. 167th St. nr. Grand Conc.** 367-1288. Thru Oct. 11: *Savage Streets.* Beg. Oct. 12: *Ninja III: The Domination.*

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—*Irreconcilable Differences.* #2—*Body Rock.*

112. **LOEWS PARADISE—E. 188th St. at Grand Conc.** 367-1288. #1—*Savage Streets.* #2—*Teachers.* #3—*Body Rock.* #4—*Night Shadows.*

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. *Teachers.*

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—*Teachers.* #2—*The Evil That Men Do.* #3—*Indiana Jones and the Temple of Doom.* #4—*All of Me.*

115. **RKO FORDHAM—E. Fordham Rd. at Valentine Ave.** 367-3050. #1—*The Evil That Men Do.* #2—*Impulse; House of Exorcism.* #3—*Trap Them and Kill Them.* #4—*Purple Rain.*

117. **VALENTINE—E. Fordham Rd. at Valentine Ave.** 584-9583. #1—*Irreconcilable Differences.* #2—*The Adventures of Buckeroo Banzai.* #3—Thru Oct. 11: *The Wild Life.* Beg. Oct. 12: *Ninja III: The Domination.*

118. **WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy.** 409-9030. #1—*Teachers.* #2—*Savage Streets.* #3—*Irreconcilable Differences.* #4—*The Wild Life.* #5—*All of Me.* #6—*The Evil That Men Do.* #7—*Body Rock.* #8—*Windy City.* #9—*Ghostbusters.* #10—*Places in the Heart.*

Brooklyn

(Area Code 718)

201. **BAY RIDGE-FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—*Teachers.* #2—*Savage Streets.* #3—*Irreconcilable Differences.* #4—Thru Oct. 11: *The Wild Life.* Beg. Oct. 12: *Ninja III: The Domination.* #5—*All of Me.*

202. **BAY RIDGE-LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—*The Evil That Men Do.* #2—*Places in the Heart.*

203. **BENSONHURST-BENSON—86th St. at 20th Ave.** 372-1617. #1—Thru Oct. 11: *The Wild Life.* Beg. Oct. 12: *Ninja III: The Domination.* #2—Thru Oct. 11: *The Evil That Men Do.* Beg. Oct. 12: *The First Turn-On.*

205. **BENSONHURST-LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—*Teachers.* #2—*Ghostbusters.* #3—*Savage Streets.*

206. **BENSONHURST-MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—*All of Me.* #2—*Places in the Heart.* #3—*Irreconcilable Differences.* #4—Thru Oct. 11: *Impulse.* Beg. Oct. 12: *Ninja III: The Domination.*

210. **BRIGHTON BEACH-OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—*All of Me.* #2—*Places in the Heart.* #3—*Savage Streets.* #4—*Teachers.* #5—*Irreconcilable Differences.* #6—Thru Oct. 11: *The Wild Life.* Beg. Oct. 12: *Ninja III: The Domination.*

211. **BROOKLYN HEIGHTS-CINEMA—Henry St. at Orange.** 596-7070. #1—*Places in the Heart.* #2—*Irreconcilable Differences.*

212. **CANARSIE-TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—*All of Me.* #2—*Teachers.* #3—*The Wild Life.*

213. **COBBLE HILL-TWIN—Court St. at Butler.** 596-9113. #1—*Entre Nous.* #2—*All of Me.*

214. **DOWNTOWN BROOKLYN-DUFFIELD—Duffield St. at Fulton.** 624-3591. #1—*The Evil That Men Do.* #2—Thru Oct. 11: *The Adventures of*

Buckeroo Banzai. Beg. Oct. 12: *Ninja III: The Domination.*

215. **DOWNTOWN BROOKLYN-LOEWS METROPOLITAN**—Fulton St. at Jay. 875-4024. #1—*Savage Streets.* #2—*Body Rock.* #3—*Teachers.* #4—*Purple Rain.*

220. **FLATBUSH-RKO KENMORE**—Church Ave. nr. Flatbush Ave. 284-5700. #1—*Teachers.* #2—*The Evil That Men Do; Body Rock.* #3—*All of Me; Angel in H.E.A.T.* #4—*Savage Streets.*

223. **FLATLANDS-LOEWS GEORGETOWNE**—Ralph Ave. at Ave. K. 763-3000. #1—*The Woman in Red.* #2—*Amadeus.*

225. **FLATLANDS-RKO KINGS PLAZA**—Flatbush Ave. at Ave. U. 253-1110. #1—*Teachers.* #2—*The Adventures of Buckeroo Banzai.* #3—*Places in the Heart.* #4—*Irreconcilable Differences.*

228. **GREENPOINT-CHOPIN**—Manhattan Ave. at Greenpoint Ave. 389-1100. Thru Oct. 11: *Ghostbusters; The Toy.* Beg. Oct. 12: *Tightrope; The Road Warrior.*

231. **MIDWOOD-AVENUE U**—At E. 16th St. 336-1234. Thru Oct. 11: *The Woman in Red.* Beg. Oct. 12: *Tightrope.*

234. **MIDWOOD-RKO KINGSWAY**—Kings Hwy. at Coney Island Ave. 645-8588. #1—*The Evil That Men Do.* #2—*Body Rock; Savage Streets.* #3—*Windy City.* #4—*Impulse; Purple Rain.* #5—*The Bostonians.*

235. **MIDWOOD-RKO MIDWOOD**—Ave. J at E. 13th St. 377-1718. Thru Oct. 9: *Gremlins.* Beg. Oct. 10: *The Natural.*

236. **PARK SLOPE-PLAZA**—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—*All of Me.* #2—Thru Oct. 11: *Bachelor Party.*

237. **RIDGEWOOD-RIDGEWOOD**—Myrtle Ave. at Putnam. 821-5993. #1—*Teachers.* #2—*Savage Streets.* #3—Thru Oct. 11: *The Evil That Men Do.* Beg. Oct. 12: *Ninja III: The Domination.*

238. **WILLIAMSBURG-COMMODORE**—B'way at Rodney St. 384-7259. #1—Thru Oct. 11: *Savage Streets; Caged Women.* Beg. Oct. 12: *Ninja III: The Domination; Enter the Ninja.* #2—Thru Oct. 11: *Body Rock; Angel.* Beg. Oct. 12: *Tightrope; Police Academy.*

Staten Island

(Area Code 718)

300. **ELTINGVILLE-AMBOY**— 356-3800. #1—Thru Oct. 11: *The Wild Life.* #2—Thru Oct. 11: *Ghostbusters.*

303. **NEW DORP-HYLAN**— 351-6601. #1—*Places in the Heart.* #2—*Windy City.*

304. **NEW DORP-LANE**— 351-2110. Thru Oct. 11: *Body Rock.*

305. **NEW DORP-RAE**— 979-0444. #1—Tent.: *Savage Streets.* #2—*The Wild Life.*

306. **NEW DORP-RKO FOX PLAZA**— 987-6800. #1—*Teachers.* #2—*Impulse.*

307. **NEW SPRINGVILLE-ISLAND**— 761-6666. #1—Thru Oct. 11: *The Adventures of Buckeroo Banzai.* Beg. Oct. 12: *Ninja III: The Domination.* #2—*Irreconcilable Differences.*

308. **NEW SPRINGVILLE-RKO RICHMOND**— 761-3103. *All of Me.*

Queens

(Area Code 718)

401. **ASTORIA-UA ASTORIA**—Steinway St. at 30th Ave. 545-9470. #1—*Irreconcilable Differences.* #2—*All of Me.* #3—Thru Oct. 11: *The Wild Life.* Beg. Oct. 12: *Ninja III: The Domination.* #4—*The Evil That Men Do.*

402. **BAYSIDE-LOEWS BAY TERRACE**—Bell Blvd. at 26th Ave. 428-4040. #1—*Irreconcilable Differences.* #2—*Teachers.*

403. **BAYSIDE-MOVIES AT BAYSIDE**—Bell Blvd. at 39th Ave. 225-7711. #1—*All of Me.* #2—*Places in the Heart.* #3—*The Evil That Men Do.* #4—*Ghostbusters.*

406. **CORONA-PLAZA**—Roosevelt Ave. nr. 103rd St. 639-0012. Thru Oct. 11: *Savage Streets; Killpoint.* Beg. Oct. 12: *Tightrope; Twilight Zone—The Movie.*

407. **DOUGLASTON-MOVIEWORLD**—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*Amadeus.* #2—*All of Me.* #3—*The Woman in Red.* #4—*Impulse.* #5—*The Adventures of Buckeroo Banzai.* #6—*The Wild Life.* #7—*Impulse.*

408. **ELMHURST-LOEWS ELMWOOD**—Hoffman Dr. at Queens Blvd. 429-4770. #1—*Savage Streets.* #2—*Body Rock.*

410. **FLUSHING-PARSONS**—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*Savage Streets.* #2—*Body Rock.* #3—*The Wild Life.* #4—*Teachers.*

411. **FLUSHING-RKO KEITHS**—Northern Blvd. at Main St. 353-4000. #1—*Body Rock; Savage Streets.* #2—*The Adventures of Buckeroo Banzai.* #3—*Teachers.*

412. **FLUSHING-RKO PROSPECT**—Main St. nr. 41st Rd. 359-1050. #1—*Places in the Heart.* #2—*The Evil That Men Do.* #3—*Irreconcilable Differences.*

413. **FLUSHING-UA QUARTET**—Northern Blvd. at 160th St. 359-6777. #1—*The Wild Life.* #2—*The Karate Kid.* #3—Thru Oct. 11: *The Bostonians.* Beg. Oct. 12: *The First Turn-On.* #4—Thru Oct. 11: *Impulse.* Beg. Oct. 12: *Ninja III: The Domination.*

414. **FLUSHING-UTOPIA**—Union Tpke. at 188th St. 454-2323. #1—*The Woman in Red.* #2—*All of Me.*

416. **FOREST HILLS-CINEMART**—Metropolitan Ave. at 72nd Rd. 261-2244. #1—Thru Oct. 11: *The Woman in Red; Blame It on Rio.* Beg. Oct. 12: *Tightrope; Sudden Impact.* #2—*Ghostbusters.*

417. **FOREST HILLS-CONTINENTAL**—Austin St. nr. 70th Ave. 544-1020. Program unavailable.

418. **FOREST HILLS-FOREST HILLS**—71st Ave. nr. Queens Blvd. 261-7866. #1—*Places in the Heart.* #2—*The Wild Life.*

419. **FOREST HILLS-LOEWS TRYLON**—Queens Blvd. nr. 66th Ave. 459-8944. *Amadeus.*

420. **FOREST HILLS-MIDWAY**—Queens Blvd. at 71st Rd. 261-8572. #1—*All of Me.* #2—*Irreconcilable Differences.* #3—*The Evil That Men Do.* #4—*Windy City.*

422. **FRESH MEADOWS-CINEMA CITY**—Horace Harding Expwy. at 183rd St. 357-9100. #1—*The Wild Life.* #2—*All of Me.* #3—*Ghostbusters.* #4—*The Woman in Red.* #5—*Body Rock.*

423. **FRESH MEADOWS-RKO MEADOWS**—Horace Harding Blvd. at 190th St. 454-6800. #1—*The Bostonians.* #2—*Places in the Heart.*

424. **GLEN OAKS-RKO**—Union Tpke. at 255th St. 347-7777. *The Evil That Men Do.*

426. **JACKSON HEIGHTS-BOULEVARD**—Northern Blvd. at 83rd St. 335-0170. #1—*Teachers.* #2—*Savage Streets.* #3—Thru Oct. 11: *Ghostbusters.* Beg. Oct. 12: *The First Turn-On.*

427. **JACKSON HEIGHTS-COLONY**—82nd St. nr. Roosevelt Ave. 429-8004. #1—*The Evil That Men Do.* #2—*Irreconcilable Differences.*

428. **JACKSON HEIGHTS-JACKSON**—82nd St. at Roosevelt Ave. 335-0242. #1—*The Wild Life.* #2—Thru Oct. 11: *All of Me.* Beg. Oct. 12: *Ninja III: The Domination.*

433. **JAMAICA-ROCHDALE**—Baisley Blvd. at N.Y. Blvd. 276-5300. *Teachers; Grandview, U.S.A.*

436. **KEW GARDENS HILLS-MAIN STREET**—Nr. 72nd Dr. 268-3636. Thru Oct. 11: *The Woman in Red; Gorky Park.* Beg. Oct. 12: *Tightrope; Sudden Impact.*

438. **MIDDLE VILLAGE-ARION**—Metropolitan Ave. nr. 74th St. 894-4183. *The Karate Kid; Meatballs Part II.*

439. **OZONE PARK-CROSSBAY**—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—Thru Oct. 11: *The Evil That Men Do.* Beg. Oct. 12: *Ninja III: The Domination.* #2—*Irreconcilable Differences.*

442. **REGO PARK-DRAKE**—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Oct. 11: *Indiana Jones and the Temple of Doom; Still Smokin'.* Beg. Oct. 12: *Purple Rain; The Road Warrior.*

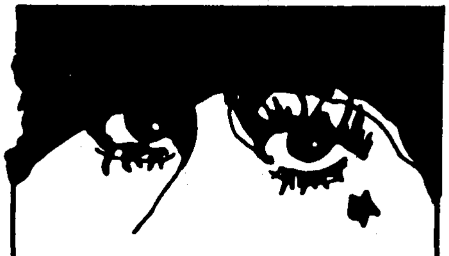
443. **REGO PARK-LOEWS LEFRAK CITY**—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—*Purple Rain.* #2—*Dreamscape.* #3—*Gremlins.*

445. **RICHMOND HILL-LEFFERTS**—Liberty Ave. at 122nd. St. 843-8240. Program unavailable.

447. **ROCKAWAY PARK-SURFSIDE**—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—*Teachers.* #2—*Ghostbusters.*

448. **SUNNYSIDE-CENTER**—Queens Blvd. nr. 43rd St. 784-3050. #1—*Teachers.* #2—*Savage Streets.*

450. **WHITESTONE-CROSS ISLAND**—Cross Island Pkwy. at 153rd St. 767-2800. #1—*All of Me.* #2—*Ghostbusters.*



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451. **WOODHAVEN-HAVEN**—Jamaica Ave. nr. 80th St. 296-2325. Thru Oct. 11: *Dreamscape; Blame It on Rio.* Beg. Oct. 12: *Tightrope; Sudden Impact.*

Long Island

(Area Code 516)
Nassau County

500. **BALDWIN-GRAND AVENUE**— 223-2323. #1—*The Karate Kid.* #2—*Ghostbusters.*

501. **BALDWIN-RKO**— 223-9230. *Places in the Heart.*

502. **BELLEROSE-RKO**— 775-1351. Thru Oct. 9: *Gremlins.* Beg. Oct. 10: *Cloak and Dagger.*

507. **BETHPAGE-MID-ISLAND**— 796-7500. Program unavailable.

511. **EAST MEADOW-FLICK**— 794-8008. Program unavailable.

512. **EAST MEADOW-MEADOWBROOK**— 731-2423. #1—*All of Me.* #2—*The Adventures of Buckeroo Banzai.* #3—Thru Oct. 11: *The Wild Life.* Beg. Oct. 12: *The First Turn-On.* #4—Thru Oct. 11: *Tightrope.* Beg. Oct. 12: *Ninja III: The Domination.*

514. **ELMONT-ARGO**— 437-0356. Program unavailable.

517. **FLORAL PARK-RKO FLORAL**— 352-2280. *Irreconcilable Differences.*

518. **FRANKLIN SQUARE-FRANLKIN**— 775-3257. #1—*Teachers.* #2—*All of Me.*

519. **GARDEN CITY-RKO ROOSEVELT FIELD**— 741-4007. #1—*Body Rock.* #2—*Impulse.* #3—*Irreconcilable Differences.*

521. **GARDEN CITY PARK-RKO PARK EAST**— 741-8484. *Revenge of the Nerds.*

523. **GREAT NECK-SQUIRE**— 466-2020. #1—*Places in the Heart.* #2—Thru Oct. 11: *The Evil That Men Do.* Beg. Oct. 12: *Ninja III: The Domination.* #3—*Irreconcilable Differences.*

524. **HEWLETT-RKO**— 791-6768. Thru Oct. 9: *Gremlins.* Beg. Oct. 10: *Cloak and Dagger.*

526. **HICKSVILLE-HICKSVILLE**— 931-0749. #1—Thru Oct. 11: *Impulse.* Beg. Oct. 12: *The First Turn-On.* #2—Thru Oct. 11: *The Wild Life.* Beg. Oct. 12: *Ninja III: The Domination.*

528. **HICKSVILLE-MID-PLAZA NORTH**— 433-2400. *All of Me.* **SOUTH**—*A Soldier's Story.*

529. **LAWRENCE-RKO**— 371-0203. #1—*The Woman in Red.* #2—*Ghostbusters.* #3—*Savage Streets.*

530. **LEVITTOWN-LEVITTOWN**— 731-0516. #1—*The Woman in Red.* #2—Thru Oct. 11: *Purple Rain.* Beg. Oct. 12: *Tightrope.*

531. **LEVITTOWN-LOEWS NASSAU**— 731-5400. #1—*Teachers.* #2—*Amadeus.* #3—*The Evil That Men Do.* #4—*Ghostbusters.* #5—*Savage Streets.* #6—*Places in the Heart.*

532. **LONG BEACH-LIDO**— 432-0056. Thru Oct. 11: *C.H.U.D.; Angel.* Beg. Oct. 12: *Tightrope; Police Academy.*

533. **LYNBROOK-LYNBROOK**— 593-1033. #1—*Places in the Heart.* #2—*All of Me.* #3—Thru Oct. 11: *The Wild Life.* Beg. Oct. 12: *Ninja III: The Domination.* #4—*The Bostonians.*

534. **LYNBROOK-STUDIO ONE**— 599-1444. Thru Oct. 11: *Careful He Might Hear You.*

535. **MALVERNE-TWIN**— 599-6966. #1—Thru Oct. 11: *The Return of Martin Guerre.* Beg. Oct. 12: *Tightrope.* #2—*The Woman in Red.*

536. **MANHASSET-MANHASSET**— 627-7887. #1—*All of Me.* #2—*Killing Heat.* #3—Tent.: *The Wild Life.*

537. **MANHASSET-RKO CINEMA**— 627-1300. *The Bostonians.*

540. **MASSAPEQUA-PEQUA**— 799-6464. *Places in the Heart.*

541. **MASSAPEQUA-THE MOVIES AT SUNRISE MALL**— 795-2244. #1—*Irreconcilable Differences.* #2—*Savage Streets.* #3—*The Evil That Men Do.* #4—*The Adventures of Buckeroo Banzai.* #5—Thru Oct. 11: *Night Shadows.* Beg. Oct. 12: *The First Turn-On.* #6—*Body Rock.* #7—*Ghostbusters.* #8—Thru Oct. 11: *The Wild Life.* Beg. Oct. 12: *Ninja III: The Domination.* #9—*The Karate Kid.*

543. **MERRICK-HOLIDAY PARK**— 546-1271. #1—*Teachers.* #2—*Revenge of the Nerds.*

544. **MERRICK-MALL**— 523-4424. Program unavailable.

545. **NEW HYDE PARK-HERRICKS**— 747-0555. #1—Thru Oct. 11: *The Woman in Red.* Beg. Oct. 12: *Tightrope.* #2—*Ghostbusters.*

547. **OCEANSIDE-OCEANSIDE**— 536-7565. #1—Thru Oct. 11: *Dreamscape.* #2—Thru Oct. 11: *Bachelor Party.*

548. **OLD BETHPAGE-CINE CAPRI**— 752-1610. Thru Oct. 11: *Ghostbusters.* Beg. Oct. 12: *Tightrope.*

550. **PLAINVIEW-OLD COUNTRY**— 931-4242. #1—*The Karate Kid.* #2—Thru Oct. 11: *The Woman in Red.* Beg. Oct. 12: *The First Turn-On.*

551. **PLAINVIEW-RKO MORTON VILLAGE**— 938-2323. *The Bostonians.*

552. **PLAINVIEW-RKO TWIN**— 931-1333. #1—*Savage Streets.* #2—*Teachers.*

554. **PORT WASHINGTON-MOVIES**— 944-6200. #1—*Irreconcilable Differences.* #2—*Ghostbusters.* #3—*The Woman in Red.*

557. **ROCKVILLE CENTRE-RKO FANTASY**— 764-8000. *Teachers.*

558. **ROCKVILLE CENTRE-RKO TWIN**— 678-3121. #1—*Irreconcilable Differences.* #2—*The Adventures of Buckeroo Banzai.*

559. **ROSLYN-ROSLYN**— 621-8488. #1—*Teachers.* #2—*The Karate Kid.*

561. **SYOSSET-SYOSSET**— 921-5810. #1—Tent.: *The Evil That Men Do.* #2—*Irreconcilable Differences.* #3—*Windy City.*

562. **SYOSSET-UA CINEMA 150**— 364-0700. *Places in the Heart.*

566. **VALLEY STREAM-RKO GREEN ACRES**— 561-2100. #1—*Impulse.* #2—*The Evil That Men Do.* #3—*Places in the Heart.*

567. **VALLEY STREAM-SUNRISE**— 825-5700. #1—*Ghostbusters.* #2—*Teachers.* #3—*Amadeus.* #4—*The Wild Life.* #5—*A Soldier's Story.* #6—*Irreconcilable Differences.* #7—*Windy City.* #8—*All of Me.* #9—*Body Rock.* #10—*Savage Streets.* #11—*Purple Rain.*

571. **WANTAGH-RKO**— 781-6969. *All of Me.*

573. **WESTBURY-DRIVE-IN**— 334-3400. #1—Thru Oct. 11: *All of Me.* Beg. Oct. 12: *Ninja III: The Domination.* #2—*Savage Streets.* #3—Thru Oct. 11: *The Wild Life.* Beg. Oct. 12: *The First Turn-On.*

574. **WESTBURY-WESTBURY**— 333-1911. #1—Thru Oct. 11: *Purple Rain.* Oct. 13–14: *Aida.* #2—Thru Oct. 11: *The Woman in Red.*

Suffolk County

602. **BABYLON-RKO**— 669-0700. #1—*Impulse.* #2—*The Bostonians.*

603. **BABYLON-SOUTH BAY**— 587-7676. #1—*Savage Streets.* #2—*The Wild Life.* #3—*The Evil That Men Do.*

604. **BAY SHORE-CINEMA**— 665-1722. *All of Me.*

606. **BAY SHORE-LOEWS SOUTH SHORE MALL**— 666-4000. #1—*Irreconcilable Differences.* #2—*Teachers.*

608. **BAY SHORE-SUNRISE DRIVE-IN**— 665-1111. #1—Thru Oct. 11: *Impulse; Unfaithfully Yours.* Beg. Oct. 12 (tent.): *The First Turn-On.* #2—Thru Oct. 11: *Savage Streets; Caged Women.* Beg. Oct. 12: *Ninja III: The Domination.*

609. **BRENTWOOD-BRENTWOOD**— 273-3900. Thru Oct. 11: *Dreamscape.* Beg. Oct. 12: *Tightrope.*

612. **CENTER MORICHES-CENTER**— 878-2100. Thru Oct. 11: *The Woman in Red.*

613. **CENTEREACH-CENTEREACH**— 588-0088. Thru Oct. 11 (tent.): *Purple Rain.*

616. **COMMACK-MULTIPLEX**— 462-6953. #1—*Irreconcilable Differences.* #2—*The Evil That Men Do.* #3—*The Woman in Red.* #4—*Places in the Heart.* #5—*Windy City.* #6—*The Bostonians.* #7—*Teachers.* #8—*The Wild Life.* #9—*Amadeus.* #10—*All of Me.*

617. **COMMACK-RKO**— 499-4545. #1—*Ghostbusters.* #2—*The Adventures of Buckeroo Banzai.*

621. **CORAM-PINE**— 698-6442. #1—*Places in the Heart.* #2—*Ghostbusters.*

625. **EAST HAMPTON-CINEMAS**— 324-0448. #1—*All of Me.* #2—*Places in the Heart.* #3—*The Bostonians.* #4—Thru Oct. 11: *Impulse.* Beg. Oct. 12 (tent.): *Ninja III: The Domination.* #5—*Irreconcilable Differences.*

626. **EAST NORTHPORT-LARKFIELD**— 261-0043. *Teachers.*

627. **EAST SETAUKET-RKO FOX**— 473-2400. *Places in the Heart.*

628. **ELWOOD-ELWOOD**— 499-7800. #1—*All of Me.* #2—*Savage Streets.*

629. **FARMINGVILLE-COLLEGE PLAZA**— 698-2200. #1—Thru Oct. 11: *The Evil That Men Do.* Beg. Oct. 12: *Ninja III: The Domination.* #2—*Savage Streets.*

630. **GREENPORT-GREENPORT**— 477-0500. Thru Oct. 11: *Love Streams.*

632. **HUNTINGTON-RKO SHORE**— 421-5200. #1—*Places in the Heart.* #2—*Teachers.* #3—*The Adventures of Buckeroo Banzai.* #4—*The Bostonians.*

633. **HUNTINGTON-RKO WHITMAN**— 423-1300. *Irreconcilable Differences.*

634. **HUNTINGTON-RKO YORK**— 421-3911. *All of Me.*

635. **ISLIP-ISLIP**— 581-5200. #1—Program unavailable. #2—*The Evil That Men Do.* #3—*The Wild Life.*

637. **LAKE GROVE-RKO SMITH HAVEN MALL**— 724-9550. *A Soldier's Story.*

638. **LAKE RONKONKOMA-LAKESIDE**— 981-7100. Thru Oct. 11: *The Woman in Red.*

639. **LINDENHURST-LINDENHURST**— 888-5400. Thru Oct. 11: *Dreamscape.* Beg. Oct. 12: *Tightrope.*

640. **MATTITUCK-MATTITUCK**— 298-4405. #1—*Teachers.* #2—*All of Me.* #3—*The Wild Life.*

641. **MONTAUK-THE MOVIES**— 668-2393. Thru Oct. 11: *The Woman in Red.*

642. **NESCONSET-SMITHTOWN ALL-WEATHER INDOOR**— 265-8118. *All of Me.* **OUTDOOR**—Thru Oct. 11: *The Wild Life; Private School.* Beg. Oct. 12: *Ninja III: The Domination.*

643. **NORTH BABYLON-NORTH BABYLON**— 667-2495. #1—*Places in the Heart.* #2—*The Adventures of Buckeroo Banzai.*

644. **NORTHPORT-NORTHPORT**— 261-8600. Thru Oct. 11: *Dreamscape.* Beg. Oct. 12: *Tightrope.*

645. **OAKDALE-OAKDALE**— 589-8118. Thru Oct. 11: *The Woman in Red.* Beg. Oct. 12: *Bachelor Party.*

648. **PATCHOGUE-PATCHOGUE**— 475-0601. #1—*Places in the Heart.* #2—*Irreconcilable Differences.* #3—Thru Oct. 11: *The Bostonians.* Beg. Oct. 12: *Country.*

649. **PATCHOGUE-RKO PLAZA**— 475-5225. #1—*Revenge of the Nerds.* #2—*All of Me.*

650. **PATCHOGUE-SUNRISE ALL-WEATHER INDOOR**— 363-7200. *The Adventures of Buckeroo Banzai.* **OUTDOOR**—Thru Oct. 11: *Savage Streets; Caged Women.* Beg. Oct. 12: *Ninja III: The Domination.*

651. **PATCHOGUE-SUNWAVE**— 475-7766. #1—*Windy City.* #2—Tent.: *The Wild Life.*

653. **PORT JEFFERSON-MINI EAST**— 928-6555. *All of Me.* **WEST**—*Irreconcilable Differences.*

654. **PORT JEFFERSON STATION-RKO BROOKHAVEN**— 473-1200. Thru Oct. 9: *Gremlins.* Beg. Oct. 10: *Cloak and Dagger.*

655. **RIVERHEAD-SUFFOLK**— 727-3133. *The Evil That Men Do; Death Wish II.*

657. **SAG HARBOR-SAG HARBOR**— 725-0010. Thru Oct. 11: *Another Country.* Beg. Oct. 12 (tent.): *The Bostonians.*

658. **SAYVILLE-SAYVILLE**— 589-0232. #1—*Ghostbusters.* #2—*Teachers.* #3—*The Evil That Men Do.*

660. **SHIRLEY-TWIN**— 281-4466. #1—Thru Oct. 11: *The Woman in Red.* Beg. Oct. 12: *Tightrope.* #2—Thru Oct. 11: *Purple Rain.* Beg. Oct. 12: *Dreamscape.*

662. **SMITHTOWN-SMITHTOWN**— 265-1551. Thru Oct. 11: *Impulse.* Beg. Oct. 12 (tent.): *Ninja III: The Domination.*

663. **SOUTHAMPTON-SOUTHAMPTON**— 283-1300. #1—*Teachers.* #2—*Ghostbusters.* #3—Thru Oct. 11: *The Wild Life.* Beg. Oct. 12: *Tightrope.*

664. **STONY BROOK-LOEWS**— 751-2300. #1—*Teachers.* #2—*Amadeus.* #3—*Savage Streets.*

666. **WEST ISLIP-TWIN**— 669-2626. #1—*Ghostbusters.* #2—Thru Oct. 11: *The Woman in Red.* Beg. Oct. 12: *Tightrope.*

667. **WESTHAMPTON-HAMPTON ARTS**— 288-2600. #1—*Ghostbusters.* #2—*Teachers.*

668. **WESTHAMPTON-WESTHAMPTON**— 288-1500. Tent.: *The Adventures of Buckeroo Banzai.*

New York State

(Area Code 914)
Westchester County

700. BEDFORD VILLAGE-BEDFORD PLAYHOUSE— 234-7300. #1—*Places in the Heart.* #2—*Irreconcilable Differences.*

701. BEDFORD VILLAGE-CINEMA 22— 234-9577. *Ghostbusters.*

702. BRONXVILLE-BRONXVILLE— 961-4030. #1—*Places in the Heart.* #2—*The Karate Kid.* #3—Tent.: *The Wild Life.*

705. GREENBURGH-CINEMA 100— 946-4680. #1—*Places in the Heart.* #2—*Careful He Might Hear You.*

707. HARRISON-SILVER SCREEN— 835-2961. Thru Oct. 9: *Romancing the Stone; Mr. Mom.* Oct. 10-12: *Splash.* Oct. 13-16: *Gabriela.*

708. HARTSDALE-CINEMA— 428-2200. #1—*All of Me.* #2—*A Soldier's Story.* #3—Thru Oct. 11: *The Wild Life.* Beg. Oct. 12: *Garbo Talks.* #4—*Windy City.*

709. LARCHMONT-PLAYHOUSE— 834-3001. *The Bostonians.*

710. MAMARONECK-PLAYHOUSE— 698-2200. #1—*All of Me.* #2—*Irreconcilable Differences.* #3—Thru Oct. 11: *The Evil That Men Do.* Beg. Oct. 12: *Ninja III: The Domination.* #4—Tent.: *Revenge of the Nerds.*

711. MOUNT KISCO-MOUNT KISCO— 666-6900. #1—*Teachers.* #2—*All of Me.*

712. MOUNT VERNON-PARKWAY— 664-3311. Thru Oct. 11: *The Woman in Red.* Beg. Oct. 12 (tent.): *The Bostonians.*

714. NEW ROCHELLE-RKO PROCTORS— 632-1100. #1—*Irreconcilable Differences.* #2—*All of Me.* #3—*Savage Streets.* #4—*The Evil That Men Do.* #5—*Purple Rain.* #6—*The Wild Life.* #7—*Body Rock.*

715. NEW ROCHELLE-TOWN— 632-4000. *Teachers.*

716. OSSINING-ARCADIAN— 941-5200. #1—*All of Me.* #2—*Teachers.*

717. PEEKSKILL-BEACH— 737-6262. #1—*Teachers.* #2—*Savage Streets.* #3—*All of Me.* #4—*The Adventures of Buckeroo Banzai.*

719. PEEKSKILL-WESTCHESTER MALL— 528-8822. #1—*Irreconcilable Differences.* #2—Thru Oct. 11: *Tightrope.* Beg. Oct. 12: *The First Turn-On.* #3—*Revenge of the Nerds.* #4—Thru Oct. 11: *Impulse.*

720. PELHAM-PICTURE HOUSE— 738-3160. Thru Oct. 11: *The Woman in Red.*

721. PLEASANTVILLE-ROME— 769-0720. #1—Thru Oct. 11: *The Wild Life.* #2—*Irreconcilable Differences.*

722. RYE-RYE RIDGE— 939-8177. #1—*Teachers.* #2—Program unavailable.

723. SCARSDALE-FINE ARTS— 723-6699. *The Bostonians.*

724. SCARSDALE-PLAZA— 725-0078. Thru Oct. 11: *The Woman in Red.* Beg. Oct. 12: *Tightrope.*

727. WHITE PLAINS-GALLERIA— 997-8198. #1—*The Adventures of Buckeroo Banzai.* #2—*Irreconcilable Differences.*

728. WHITE PLAINS-UA CINEMA— 946-2820. Thru Oct. 11: *Impulse.* Beg. Oct. 12: *Ninja III: The Domination.*

730. YONKERS-CENTRAL PLAZA— 793-3232. #1—*Teachers.* #2—*Impulse.*

731. YONKERS-KENT— 237-3440. #1—Thru Oct. 11: *Savage Streets.* Beg. Oct. 12: *Ninja III: The Domination.* #2—Thru Oct. 11: *The Woman in Red.* Beg. Oct. 12: *Tightrope.*

732. YONKERS-MOVIELAND— 793-0002. #1—*Amadeus.* #2—*All of Me.* #3—*Irreconcilable Differences.* #4—*The Adventures of Buckeroo Banzai.*

733. YONKERS-PARK HILL— 969-4477. #1—*Teachers.* #2—*Savage Streets.* #3—*The Wild Life.*

735. YORKTOWN HEIGHTS-TRIANGLE— 245-7555. #1—*Places in the Heart.* #2—*The Wild Life.*

Rockland County

743. NANUET-MALL— 623-6336. Program unavailable.

744. NANUET-ROUTE 59— 623-3355. *All of Me.*

745. NANUET-THE MOVIES— 623-0211. #1—*Savage Streets.* #2—*Places in the Heart.* #3—*The Wild Life.* #4—*The Woman in Red.* #5—*Teachers.*

746. NEW CITY-TOWN— 634-5100. #1—*Teachers.* #2—*The Wild Life.*

747. NEW CITY-UA CINEMA 304— 634-8200. #1—*Irreconcilable Differences.* #2—*The Adventures of Buckeroo Banzai.*

748. NYACK-CINEMA EAST— 358-6631. *Careful He Might Hear You.*

750. ORANGEBURG-303 DRIVE-IN— 359-2021. Thru Oct. 11: *Savage Streets.* Beg. Oct. 12: *Ninja III: The Domination.*

751. PEARL RIVER-CENTRAL— 735-2530. *The Bostonians.*

752. PEARL RIVER-PEARL RIVER— 735-6500. Thru Oct. 11: *Dreamscape.* Beg. Oct. 12: *Ninja III: The Domination.*

754. SPRING VALLEY-CINEMA 45— 352-1445. *Impulse.*

755. STONY POINT-9 W CINEMA— 942-0303. *Teachers.*

756. SUFFERN-LAFAYETTE— 357-6030. *Indiana Jones and the Temple of Doom.*

758. WEST HAVERSTRAW-PLAZA— 947-2220. Thru Oct. 11: *Body Rock.* Beg. Oct. 12: *Ninja III: The Domination.*

Connecticut

(Area Code 203)
Fairfield County

772. BRIDGEPORT-RKO MERRITT— 372-3013. #1—*All of Me.* #2—*Savage Streets; House of Exorcism.*

773. BROOKFIELD-FINE ARTS— 775-0070. #1—*The Wild Life.* #2—*All of Me.*

774. DANBURY-CINE— 743-2200. #1—*Irreconcilable Differences.* #2—*Places in the Heart.* #3—*Body Rock.*

775. DANBURY-CINEMA— 748-2923. #1—*A Soldier's Story.* #2—*Ghostbusters.*

777. DANBURY-PALACE— 748-7496. #1—*Teachers.* #2—Thru Oct. 11: *Savage Streets.* Beg. Oct. 12: *Ninja III: The Domination.* #3—Thru Oct. 11: *The Evil That Men Do.* Beg. Oct. 12: *The First Turn-On.*

778. DARIEN-PLAYHOUSE— 655-0100. *Irreconcilable Differences.*

779. FAIRFIELD-COMMUNITY— 255-6555. #1—*The Wild Life.* #2—*Teachers.*

780. FAIRFIELD-COUNTY— 334-1411. *Savage Streets.*

781. GREENWICH-CINEMA— 869-6030. #1—*The Wild Life.* #2—*All of Me.*

782. GREENWICH-PLAZA— 869-4030. #1—*A Soldier's Story.* #2—Thru Oct. 11: *The Woman in Red.* Beg. Oct. 12: *Garbo Talks.* #3—*Irreconcilable Differences.*

783. NEW CANAAN-PLAYHOUSE— 966-0600. *Places in the Heart.*

784. NORWALK-CINEMA— 838-4504. #1—*The Wild Life.* #2—*Ghostbusters.*

785. NORWALK-NORWALK— 866-9202. *Savage Streets.*

788. SOUTH NORWALK-SONO— 866-9202. Thru Oct. 12: *The 4th Man.* Oct. 13-19: *Entre Nous; Diva.*

789. SPRINGDALE-STATE— 325-0250. Thru Oct. 11: *The Karate Kid.* Beg. Oct. 12: *Purple Rain.*

790. STAMFORD-AVON— 324-9205. #1—Thru Oct. 11: *Body Rock.* Beg. Oct. 12: *Ninja III: The Domination.* #2—Thru Oct. 11: *The Evil That Men Do.* Beg. Oct. 12: *The First Turn-On.*

791. STAMFORD-CINEMA— 324-3100. #1—*Teachers.* #2—*Ghostbusters.* #3—*Savage Streets.*

792. STAMFORD-PARK PLACE— 323-1600. #1—*The Bostonians.* #2—Thru Oct. 11: *Careful He Might Hear You.* Beg. Oct. 12: *Another Country.*

793. STAMFORD-RIDGEWAY— 323-5000. #1—*Places in the Heart.* #2—*Windy City.*

794. TRUMBULL-TRANS-LUX— 374-0462. #1—*Irreconcilable Differences.* #2—*Teachers.* #3—*Places in the Heart.*

795. WESTPORT-FINE ARTS— 227-3324. #1—*A Soldier's Story.* #2—*Places in the Heart.* #3—227-9619. *Irreconcilable Differences.* #4—226-6666. *All of Me.*

796. WESTPORT-POST— 227-0500. *Windy City.*

798. WILTON-CINEMA— 762-5678. *Teachers.*

New Jersey

(Area Code 201)
Hudson County

800. ARLINGTON-LINCOLN— 997-6873. #1—Thru Oct. 11: *Bachelor Party.* #2—*Irreconcilable Differences.* #3—Thru Oct. 11: *Purple Rain.* #4—*All of Me.*

801. HARRISON-WARNER— 482-8550. #1—*Teachers.* #2—Thru Oct. 11: *Savage Streets.* Beg. Oct. 12: *Ninja III: The Domination.*

803. JERSEY CITY-HUDSON PLAZA— 433-1100. #1—Thru Oct. 11: *Irreconcilable Differences.* #2—Thru Oct. 11: *Revenge of the Nerds.*

804. JERSEY CITY-LOEWS— 653-4600. #1—*Teachers.* #2—*Savage Streets.* #3—*Body Rock.*

805. JERSEY CITY-STATE— 653-5200. #1—Tent.: *Bachelor Party.* #2—*The Evil That Men Do.* #3—Thru Oct. 11: *Night Shadows.* Beg. Oct. 12: *Ninja III: The Domination.* #4—Thru Oct. 11: *The Wild Life.* Beg. Oct. 12: *The First Turn-On.*

806. SECAUCUS-LOEWS HARMON COVE— 866-1000. #1—*Teachers.* #2—*Savage Streets.* #3—*Windy City.* #4—*The Evil That Men Do.*

807. SECAUCUS-LOEWS MEADOW— 866-6161. #1—*Amadeus.* #2—*The Wild Life.* #3—*The Woman in Red.* #4—*All of Me.* #5—*Places in the Heart.* #6—*Irreconcilable Differences.*

808. UNION CITY-CINEMA— 865-5600. #1—Thru Oct. 11: *Exterminator 2.* #2—*Ghostbusters.* #3—Thru Oct. 11: *The Woman in Red; Lone Wolf McQuade.*

809. WEST NEW YORK-MAYFAIR— 865-2010. *Ghostbusters; Meatballs Part II.*

Essex County

810. BLOOMFIELD-CENTER— 748-7900. *Ghostbusters.*

811. BLOOMFIELD-RKO ROYAL— 748-3555. #1—*Irreconcilable Differences.* #2—*Savage Streets.*

813. CEDAR GROVE-CINEMA 23— 239-1462. Tent.: *Impulse.*

814. EAST ORANGE-RKO HOLLYWOOD— 678-2262. *Savage Streets; House of Exorcism.*

815. IRVINGTON-CASTLE— 372-9324. #1—Thru Oct. 11: *Gremlins; Sparkle.* Beg. Oct. 12: *Tightrope; The Road Warrior.* #2—Thru Oct. 11: *Body Rock; Children of the Corn.* Beg. Oct. 12: *Ninja III: The Domination.*

817. LIVINGSTON-COLONY— 992-0800. *All of Me.*

818. MAPLEWOOD-MAPLEWOOD— 763-3100. *Bachelor Party.*

819. MILLBURN-RKO— 376-0800. #1—*Teachers.* #2—*All of Me.*

821. MONTCLAIR-CLARIDGE— 746-5564. #1—*All of Me.* #2—*Teachers.* #3—*The Bostonians.*

822. MONTCLAIR-WELLMONT— 783-9500. #1—*The Woman in Red.* #2—*Revenge of the Nerds.* #3—*Purple Rain.*

823. NEWARK-DRIVE-IN— 344-2800. Blue—*Teachers; Breakin'.* Red—*Savage Streets; Caged Women.* Green—*Night Shadows; The Evil That Men Do.*

825. NUTLEY-FRANKLIN— 667-1777. #1—*Teachers.* #2—Thru Oct. 11: *Body Rock.* Beg. Oct. 12 (tent.): *Tightrope.* #3—Thru Oct. 11: *The Wild Life.*

827. UPPER MONTCLAIR-BELLEVUE— 744-1455. #1—*Windy City.* #2—*Places in the Heart.* #3—*Places in the Heart.*

828. VERONA-VERONA— 239-0880. Thru Oct. 11: *The Wild Life.* Beg. Oct. 12 (tent.): *Ninja III: The Domination.*

830. WEST ORANGE-ESSEX GREEN— 731-7755. #1—*Amadeus.* #2—*Irreconcilable Differences.* #3—*The Adventures of Buckeroo Banzai.*

Union County

840. BERKELEY HEIGHTS-BERKELEY— 464-8888. *The Woman in Red.*

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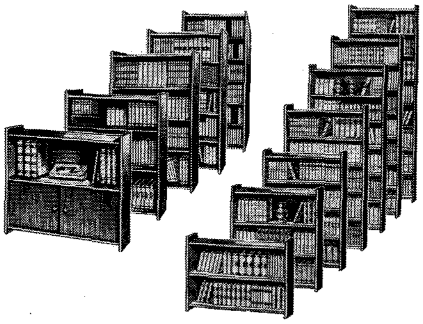

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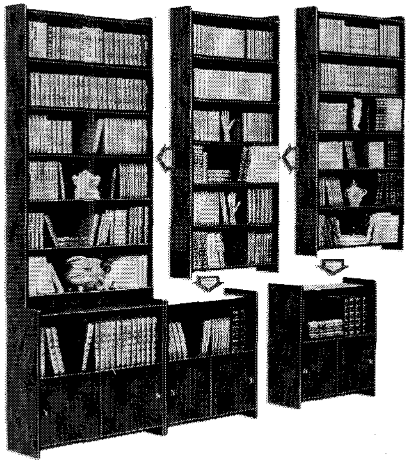

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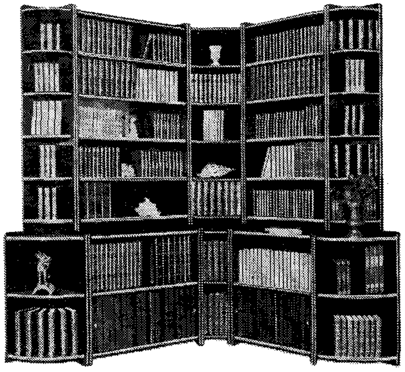

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MOVIES

841. **CRANFORD-RKO**— 276-9120. #1—*Savage Streets.* #2—*The Bostonians.*

842. **ELIZABETH-ELMORA**— 352-3483. *Revenge of the Nerds.*

846. **LINDEN-TWIN**— 925-9787. #1—Thru Oct. 11: *Savage Streets.* Beg. Oct. 12: *The Wild Life.* #2—*All of Me.*

848. **ROSELLE PARK-PARK**— 245-0358. *Bachelor Party.*

849. **SUMMIT-STRAND**— 273-3900. *Places in the Heart.*

851. **UNION-FIVE POINTS**— 964-3466. *Irreconcilable Differences.*

852. **UNION-LOST PICTURE SHOW**— 964-4497. *Teachers.*

854. **UNION-RKO**— 686-4373. #1—*Ghostbusters.* #2—*Bachelor Party.*

857. **WESTFIELD-RIALTO**— 232-1288. #1—*All of Me.* #2—*Places in the Heart.* #3—Thru Oct. 11: *The Wild Life.* Beg. Oct. 12 (tent.): *Ninja III: The Domination.*

858. **WESTFIELD-TWIN**— 654-4720. #1—*Careful He Might Hear You.* #2—*The Woman in Red.*

Bergen County

860. **BERGENFIELD-BERGENFIELD**— 385-1600. *All of Me.*

861. **CLOSTER-CLOSTER**— 768-8800. *Places in the Heart.*

862. **EDGEWATER-LOEWS SHOWBOAT**— 941-3660. #1—*Places in the Heart.* #2—*Savage Streets.* #3—*The Wild Life.* #4—*All of Me.*

863. **EMERSON-TOWN**— 261-1000. *Teachers.*

864. **FAIR LAWN-HYWAY**— 796-1717. #1—Thru Oct. 11: *The Wild Life.* Beg. Oct. 12: *Ninja III: The Domination.* #2—*All of Me.*

866. **FAIRVIEW-TWIN**— 941-2424. #1—*Savage Streets.* #2—*Places in the Heart.*

867. **FORT LEE-LINWOOD**— 944-6900. #1—Thru Oct. 11: *The Bostonians.* Beg. Oct. 12 (tent.): *Ninja III: The Domination.* #2—*Irreconcilable Differences.*

868. **FORT LEE-SHARON**— 224-0202. Thru Oct. 11: *The Return of Martin Guerre; The Woman in Red.*

873. **OAKLAND-TWIN**— 337-4478. #1—*Irreconcilable Differences.* #2—*Ghostbusters.*

874. **PALISADES PARK-PARK LANE**— 944-1086. #1—Thru Oct. 11: *Dreamscape.* #2—Thru Oct. 11: *The Woman in Red.*

875. **PARAMUS-BERGEN MALL**— 845-4449. *Amadeus.*

876. **PARAMUS-CINEMA 35**— 845-5070. *All of Me.*

878. **PARAMUS-RKO ROUTE 4**— 487-7909. #1—*A Soldier's Story.* #2—*Tightrope.* #3—*Windy City.* #4—*The Bostonians.* #5—*Revenge of the Nerds.* #6—*The Evil That Men Do.* #7—*Impulse.* #8—*Ghostbusters.* #9—*The Adventures of Buckeroo Banzai.* #10—*Places in the Heart.*

879. **PARAMUS-RKO ROUTE 17**— 843-3830. #1—*Teachers.* #2—*Irreconcilable Differences.* #3—Thru Oct. 11: *Body Rock.* Beg. Oct. 12 (tent.): *Garbo Talks.*

880. **RAMSEY-CINEMA**— 825-2090. *Teachers.*

881. **RAMSEY-INTERSTATE**— 327-0153. Program unavailable.

882. **RIDGEFIELD PARK-RIALTO**— 641-0617. Thru Oct. 11: *Ghostbusters.* Beg. Oct. 12: *Tightrope.*

883. **RIDGEWOOD-RKO WARNER**— 444-1234. #1—*The Bostonians.* #2—*Bachelor Party.* #3—*Romancing the Stone.* #4—*The Woman in Red.*

884. **RIDGEWOOD—ROSEBUD**— 670-9183. Program unavailable.

885. **RUTHERFORD-WILLIAMS CENTER**— 933-3700. #1—Thru Oct. 11: *The Karate Kid.* #2—Thru Oct. 11: *The Woman in Red.*

886. **TEANECK-MOVIE CITY**— 836-3334. #1—Thru Oct. 11: *Dreamscape.* Beg. Oct. 12: *Tightrope.* #2—Thru Oct. 11: *The Woman in Red.* Beg. Oct. 12: *Kuni Lemel in Cairo.* #3—Thru Oct. 11: *Careful He Might Hear You.*

887. **TENAFLY-BERGEN**— 567-0004. *The Woman in Red.*

888. **WASHINGTON TOWNSHIP-CINEMA**— 666-2221. Thru Oct. 11: *All of Me.*

889. **WESTWOOD-PASCACK**— 664-3200. *Irreconcilable Differences.*

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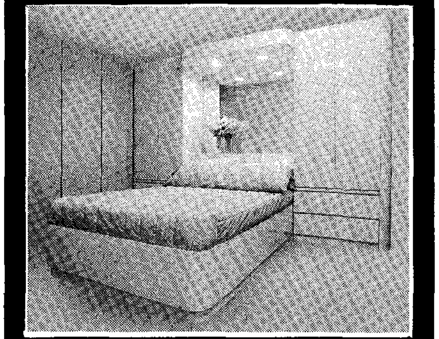

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Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE	
G:	General Audiences. All ages admitted.
PG:	Parental Guidance Suggested. Some material may not be suitable for children.
PG-13:	Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.
R:	Restricted. Under 17 requires accompanying parent or adult guardian.
X:	No one under 17 admitted.

New Films

★ New films recommended by *New York*'s critic.

ADVENTURES OF BUCKEROO BANZAI, THE—(1hr. 46m., '84) The titular hero of this adventure-comedy, a Renaissance man who practices neurosurgery and sings in a rock band, investigates the unknown and encounters danger along the way. With Peter Weller, John Lithgow, Ellen Barkin, Jeff Goldblum, Christopher Lloyd. Dir. W. D. Richter. PG. 22, 117, 214, 225, 307, 407, 411, 512, 541, 558, 617, 632, 643, 650, 668, 717, 727, 732, 747, 830, 878

★ **ALL OF ME**—(1hr. 33m., '84) Convoluted and sometimes even a little hard to follow, but still very funny. Edwina Cutwater (Lily Tomlin), wealthy sourpuss and invalid, schemes to attain immortality by having her soul transferred to the lovely body of a young blonde (Victoria Tennant) after she dies, but things go wrong and her soul winds up instead in the body of her attorney, Roger Cobb (Steve Martin). Edwina controls the right side of Roger's body, Roger the left side, a state of affairs which causes Martin to get pulled this way and that in the style of a violent schizophrenic of uncertain sexual identity. Martin could easily have fallen into the disastrous error of allowing Roger to look merely effeminate, but instead, imitating Lily Tomlin's gestures, he does delicate things with his hands, neck, and elbows that actually seem *female*. Richard Libertini, that invaluable aide to modern comedy, is also on hand as a befuddled Hindu swami. Directed unevenly, with a gagster's eye for the easy laugh, by Carl Reiner. PG. 16, 24, 33, 70, 83, 93, 102, 104, 109, 113, 118, 201, 206, 210, 212, 213, 220, 236, 308, 401, 403, 407, 414, 420, 422, 428, 450, 512, 518, 528, 533, 536, 567, 571, 573, 604, 616, 625, 628, 634, 640, 642, 649, 653, 708, 710, 711, 714, 716, 717, 732, 744, 772, 773, 781, 795, 800, 807, 817, 819, 821, 846, 857, 860, 862, 864, 876, 888

AMADEUS—(2hrs. 38m., '84) A mix of the charming and the trashy. Peter Shaffer has written the screen adaptation of his immensely successful play, in which he first propounded the notion that Antonio Salieri (F. Murray Abraham), composer to the Viennese court, destroyed Wolfgang Amadeus Mozart (Thomas Hulce) out of envy and a peculiar quarrel with God. He, Salieri, wants only to serve God with his music, yet God made him a mediocrity and chose instead to speak through Mozart—through the work of a bumbling, loutish *boy*. We see Mozart's years in Vienna through the prism of Salieri's envy—the concerts and opera productions, the confrontations with Emperor Joseph II and court officials. Abraham uses his big nose and heavy beard for their full weight of misery; when he expounds the beauties of Mozart's compositions, he seems to be entering paradise and hell at the same time. Director Milos Forman does his best work in re-creating the atmosphere of 18th century opera—a time when opera was a living art form, not a solemn museum show. But Shaffer's over-explicit dramaturgy wears us down. How interesting is Salieri's envy? Shaffer keeps pounding away at it, and he turns Mozart into a new Jesus Christ who arrives on Earth only to be betrayed again. The last third of the movie grows more and more exploitative, until even Ken Russell might have said, "Enough!" With the lamentable Elizabeth Berridge as Mozart's practical-minded wife. Musical performances by Neville Marriner and the Academy of St. Martin-in-the-Fields. PG. 74, 85, 223, 407, 419, 531, 567, 616, 664, 732, 807, 830, 875

ANOTHER COUNTRY—(1hr. 30m., '84) Julian Mitchell, adapting his 1981 London stage success, has tried to re-create the moral atmosphere of the Eton-Harrow-Winchester world of the early 1930s—the atmosphere of beauty, privilege, and hypocrisy that drove an upper-class homosexual like Guy Burgess (called Guy Bennett in the movie) into becoming a Soviet agent. Eager to be selected to the Gods (the school's elite society), Guy (Rupert Everett) makes the social error of falling seriously in love with another boy. And so he is censured by friends and rivals, many of whom, in traditional British public-school style, have fleetingly engaged in sexual play with boys themselves. But did Burgess really take the little world of school politics and status so seriously? The movie is anything but convincing as an explanation of a career like Burgess's, but it's still absorbing—handsome to look at, well written, deftly played. Dir. Marek Kanievska. PG. 6, 57, 657, 792

BALLAD OF NARAYAMA, THE—(2hrs. 8m., '84) In Japanese, Eng. subtitles. In late-nineteenth-century Japan, a woman nearing the age of 70 embraces her fate according to the legend of Narayama, which holds that people at that age are to be left on a mountaintop to return to the gods. Winner of the Palme d'Or at the 1983 Cannes Film Festival. With Ken Ogata, Sumiko Sakamoto. Dir. Shohei Imamura. 50

BIGGER SPLASH, A—(1hr. 45m., '74) In this story about artist David Hockney and how the break-up of a love affair threatens the completeion of his painting *Peter by the Pool (Portrait of an Artist)*, the characters—real people—are played by themselves. With Hockney, Peter Schlesinger, Henry Geldzahler, Celia Birtwell, Ossie Clark. Dir. Jack Hazan. 90

★ **BIZET'S CARMEN**—(2hrs. 32m., '84) In French, Eng. subtitles. Vibrant and spectacular and emotionally satisfying. Director Francesco Rosi has returned to the story's cultural roots—the towns, hills, and plains of Andalusia, the social hierarchy of aristocrats, church, army, and gypsy outlaws. The opening bullfighting scene sets the mood—the bull killed in *Carmen* is of course Don José (Placido Domingo), who is goaded and mastered by Carmen (Julia Migenes-Johnson) and then destroyed by his helpless passion for her. Rosi's view of the material is both harshly realistic and theatrical, both objective and romantic—the movie transcends the usual boundaries of style and reaches a new synthesis of its own. Rosi shoots the scenes with great freedom (the music was pre-recorded), and holds his camera back, allowing life to flow around the principals without any of that busyness so tedious on the opera stage. Every image has power and weight: The cinematographer, Pasqualino De Santis, works with such warmth that he brings out the heat in the music. Migenes-Johnson, the American-born soprano who has had a remarkable career in Europe, is doubtless the fleshiest and most alarmingly volatile Carmen in years. Even better: She has a sense of humor. As an actor, Domingo is a little too straight for her, but his singing is lustrous and powerful. With Ruggero Raimondi and Faith Esham. PG. 88

BODY ROCK—(1hr. 34m., '84) The leader of a group of break dancers and graffiti artists becomes a successful performer on his own and forgets his roots. With Lorenzo Lamas, Vicki Frederick, Ray Sharkey, Michelle Nicastro. Dir. Marcelo Epstein. PG-13. 33, 97, 111, 112, 118, 215, 220, 234, 238, 304, 408, 410, 411, 422, 519, 541, 567, 714, 758, 774, 790, 804, 815, 825, 879

BOSTONIANS, THE—(2hrs., '84) Henry James's masterly novel—one of the most brilliant American books—has been made into a tame and solemn movie by the inescapable trio of Ismail Merchant (producer), James Ivory (director), and Ruth Prawer Jhabvala (screenwriter). The wealthy feminist Olive Chancellor (Vanessa Redgrave), an example of Boston earnestness and refinement at its most life-denying, does battle with the romantic reactionary Southerner, Basil Ransom (Christopher Reeve). Both of them strive to dominate and possess Verena Tarrant (Madeleine Potter), a beautiful, vibrant young woman with an almost supernatural gift for public speaking. In the novel, James satirizes both sides, but the glittering malice that makes the book so entertaining is hardly present in the movie, and though the Back Bay and New York interiors are beautifully furnished and lighted, one grows weary. When the story moves to Cape Cod, the suffering of Olive, a repressed lesbian, gains in interest and pathos now that it has physical expression—Redgrave, who is marvelous, extends her magnificent arms and neck. Christopher Reeve, however, is too smooth and pleased with himself, and Madeleine Potter, coy and pert, is a disaster as Verena. With Nancy Marchand and Jessica Tandy. Cinematography by Walter Lassally. 14, 62, 93, 234, 413, 423, 533, 537, 551, 602, 616, 625, 632, 648, 657, 709, 712, 723, 751, 792, 821, 841, 867, 878, 883

★ **BROTHER FROM ANOTHER PLANET, THE**—(1hr. 50m., '84) A young black extraterrestrial (Joe Morton), lands with a splash near Ellis Island and winds up in Harlem, where he's taken for just another loser. He doesn't speak, but he has such a sad and receptive face that the people he meets pour out their souls to him. He's an escaped slave, chased by a pair of white bounty hunters who emit banshee yells, but nearly everyone in Harlem also seems to be displaced and either running or hiding. This gentle and touching comedy, written and directed by the incredibly resourceful John Sayles, is both a hipster's parody of science fiction, and an elegy for a wounded community. Sayles, using the camera with considerable wit, has devised some mock-funny chase scenes, but the glory of *Brother* is its talk. In a time when most filmmakers are indifferent to blacks, Sayles has restored to Harlem some of its voice. 90

CAL—(1hr. 42m., '84) A Catholic teenager in Northern Ireland becomes caught up in events and circumstances over which he has little or no control. With Helen Mirren, John Lynch, Donal McCann, John Kavanagh, Ray McAnally. Music by Mark Knopfler. Dir. Pat O'Connor. R. 62

CAREFUL HE MIGHT HEAR YOU—(1hr. 56m., '83) In Australia in the 1930s, a young boy becomes a pawn in an angry custody battle between two of his late mother's sisters. With Wendy Hughes, Robyn Nevin, John Hargreaves, Nicholas Gledhill. Dir. Carl Schultz. PG. 20, 76, 534, 705, 748, 792, 858, 886

COMFORT AND JOY—(1hr. 46m., '84) Reviewed in this issue. PG. 55

COUNTRY—(1hr. 48m., '84) Reviewed in this issue. PG. 71, 648

EVIL THAT MEN DO, THE—(1hr. 30m., '84) A professional killer avenges the victims of torture in a Latin American nation. With Charles Bronson, Theresa Saldana, José Ferrer, Joseph Maher. Dir. J. Lee Thompson. R. 30, 58, 97, 98, 100, 109, 114, 115, 118, 202, 203, 214, 220, 234, 237, 401, 403, 412, 420, 424, 427, 439, 523, 531, 541, 561, 566, 603, 616, 629, 635, 655, 658, 710, 714, 777, 790, 805, 806, 823, 878

FAMILY GAME, THE—(1hr. 47m., '83) In Japanese, Eng. subtitles. A comedy about a concerned mother and father in contemporary Japan who hire a tutor for their young son in order to get him into the "right" public school. With Yusaku Matsuda, Juzo Itami, Saori Yuki, Ichirota Miyagawa. Dir. Yoshimitsu Morita. 86

FAR FROM POLAND—(1hr. 46m., '84) Reviewed in this issue. 2

★ **FIRST NAME: CARMEN**—(1hr. 25m., '84) In French, Eng. subtitles. In this modern retelling of the Carmen story, Jean-Luc Godard and his collaborator, screenwriter Anne-Marie Miéville, have captured the essence of erotic feverishness. The very young Dutch actress Maruschka Detmers, who has arrived at that time in her life when nothing but sex seems to be going on in her face, plays Carmen X, a girl with vague plans to rob banks and kidnap millionaires. In the middle of a heist, Carmen makes a bank guard, Joseph (Jacques Bonnaffé), into an accomplice, and he becomes her lover and patsy. Together they shack up in a seaside apartment belonging to an ill, out-of-it film director called Jean-Luc Godard (and played, in a muzzy trance, by Godard himself). Godard poses the lovers in silhouette, near the windows, and Raoul Coutard's cinematography is soft and shadowy; some of the most palpably sexual moments are merely long-held shots of the lovers standing near each other and not speaking. Meanwhile, the music—not Bizet, but Beethoven's string quartets—binds together the moods of languor and violent arousal. The movie isn't pornographic; there's no culmination, no release, just desire as obsession and doom, alternating with comical, bumbling scenes of violence. An odd, unsettling movie, fitfully very powerful. 86

4TH MAN, THE—(1hr. 44m., '84) In Dutch, Eng. subtitles. The Dutch director Paul Verhoeven has taken a juicy premise and mucked it up with pretentious religious imagery. The movie is about a writer of gothic thrillers who has an affair with a mysterious and beautiful woman because he wants to get close to the woman's regular lover, a man whose picture he sees in her bedroom. As the writer, Jeroen Krabbé is amusingly swinish; he has some of the ratlike intensity of Dirk Bogarde in his glory days, but more body and fewer manners. Renée Soutendijk is beautiful as the slightly androgynous blonde mystery lady, but she has an impossible role—she's a temptress, it turns out, who lures men to their death. The blasphemous Catholic imagery—spiders crawling across crucifixes, Christ turned into a naked young man, and so on—is probably intended to shock, but giggling is a *more comfortable response. Intermittently, the movie* can be enjoyed as fancy erotic trash, but only intermittently. 6, 788

FULL MOON IN PARIS—(1hr. 42m., '84) In French, Eng. subtitles. Eric Rohmer comes a cropper. This latest film in his recent series "Comedies and Proverbs" is about a tiny, elegant young woman, Louise (Pascale Ogier) who lives with a burly man who adores her in the suburbs but longs for freedom and independence and an apartment of her own in Paris. "The people who love me," she complains, in her high, singsongy whine, "love me too much." Gosh, what a dilemma. *As always, Rohmer's method is gravely ironic.* Louise expounds her problems and desires, and when she acts she contradicts everything she has said. We can tell that Rohmer is going to pull the rug out from under her, but we may wonder if she's worth the effort. Petulant and trivially self-regarding, she seems to have nothing in her head but her confused ideas about "freedom" and "solitude," and Pascale Ogier, a member of the precious-little-bird school of French acting, croons her lines charmlessly. It's an inane movie, an inadvertent self-parody on Rohmer's part. Fabrice Luchini is briefly amusing as a Left Bank poseur who attaches himself to Louise and slavishly follows her around—the ideal friend for a narcissist. R. 86

GARBO TALKS—(1hr. 43m., '84) A dying woman has a last request to make of her son: She wants to meet Greta Garbo. With Anne Bancroft, Ron Silver, Carrie Fisher, Catherine Hicks, Howard Da Silva, Dorothy Loudon, Harvey Fierstein, Hermione Gingold. Dir. Sidney Lumet. PG-13. 14, 24, 72, 92, 708, 782, 879

★ **GHOSTBUSTERS**—(1hr. 45m., '84) It cost $30 million, yet it's loose and silly with plenty of room for scattershot parodies, riffs, skit humor, and what amounts to a running commentary on the entire gigantic production by Bill Murray. Written by Dan Aykroyd and Harold Ramis, directed by Ivan Reitman, starring Murray, Aykroyd, Ramis, and Sigourney Weaver, this mock horror film is convulsively funny, a comedy classic with performer's rhythm as powerfully idiosyncratic as that of the best Marx Brothers or W. C. Fields movies. It's New York, in the present, and the apocalypse is at hand. The stone gargoyles atop an Egyptian Art Deco building on Central Park West are developing real talons; little green ghosts are scarfing up food left on trays in the corridors of posh hotels; in the apartment of Sigourney Weaver, a musician, eggs pop out of their carton and cook sunny side up. Meanwhile, three professors thrown out of Columbia go into business for themselves as the "ghostbusters," venturing forth in a Caddy ambulance to subdue unruly poltergeists. The special effects are hilarious—intentionally *cheesy*, which *gives* you a second to get ready, turning fear to laughter. Featuring a brilliant performance by Murray as a libidinous scoundrel who meets his match in Sigourney Weaver's apartment. PG. 35, 97, 118, 205, 228, 300, 403, 416, 422, 426, 447, 450, 500, 529, 531, 541, 545, 548, 554, 567, 617, 621, 658, 663, 666, 667, 701, 775, 784, 791, 808, 809, 810, 854, 873, 878, 882

★ **GODS MUST BE CRAZY, THE**—(1hr. 49m., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the outside absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose peaceful lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the smooth, hard, useful object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization, including a burly microbiologist who *turns into a bumbling fool around women; a beautiful* blond schoolteacher heading for a new assignment in the bush; and a bunch of shockingly lazy Communist guerrillas (they play cards a lot). Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. PG. 73

IMPULSE—(1hr. 31m., '84) The residents of a once-peaceful farming community are suddenly unable to restrain their most secret passions and urges, even when their behavior threatens the lives of loved ones. With Tim Matheson, Meg Tilly, Hume Cronyn. Dir. Graham Baker. R. 32, 54, 78, 115, 206, 234, 306, 407, 413, 519, 526, 566, 602, 608, 625, 662, 719, 728, 730, 754, 813, 878

IRRECONCILABLE DIFFERENCES—(1hr. 52m., '84) A comedy about a ten-year-old California girl who sues her parents for divorce. With Ryan O'Neal, Shelley Long, Drew Barrymore. Dir. Charles Shyer. PG. 9, 36, 48, 83, 92, 109, 111, 117, 118, 201, 206, 210, 211, 225, 307, 401, 402, 412, 420, 427, 439, 517, 519, 523, 541, 554, 558, 561, 567, 606, 616, 625, 633, 648, 653, 700, 710, 714, 719, 721, 727, 732, 747, 774, 778, 782, 794, 795, 800, 803, 807, 811, 830, 851, 867, 873, 879, 889

JOKE OF DESTINY, A—(1hr. 45m., '84) In Italian, Eng. subtitles. A comedy about contemporary Italy, in which a successful man, whose domestic life is falling apart, finds himself at the center of an international crisis. With Ugo Tognazzi, Piera Degli Esposti, Valeria Golino. Dir. Lina Wertmüller. PG. 55

KARATE KID, THE—(2hrs. 6m., '84) The everunblushing John G. Avildsen, director of *Joe* and *Rocky* and several other feasts for the credulous, has now made this harmlessly demagogic little movie, in which a skinny kid from New Jersey (Ralph Macchio) moves to California with his mom, gets repeatedly beat up by five rich, blond swine, and learns karate from a sort of Japanese fairy godfather (Nuriyuki "Pat" Morita), who is such a neat guy that he can slice the necks off four bottles of beer with his bare hand without knocking the bottles over. Not a single thing in *The Karate Kid* is believable, but the movie is touching in a maudlin, old-fashioned way, and the teacher-protégé relationship between Macchio and *Morita, though pat and sentimental, is nicely played.* PG. 38, 82, 97, 105, 413, 438, 500, 541, 550, 559, 702, 789, 885

KILLING HEAT—(1hr. 44m., '84) A drama based on Doris Lessing's novel, *The Grass Is Singing*, about a woman who is driven insane by the life she leads with her husband deep in Southern Africa. With Karen Black, John Thaw, John Kani. Dir. Michael Raeburn. 46, 536

OLD ENOUGH—(1hr. 31m., '84) Two girls of disparate backgrounds—a twelve-year-old wealthy Wasp (Sarah Boyd), and a fourteen-year-old working-class *Italian (Rainbow Harvest)—fight* their way through an uneasy summer friendship on the Lower East Side. The movie has some shrewd moments, but it doesn't amount to much. Dir. Marisa Silver. PG. 2

ONCE UPON A TIME IN AMERICA—(3hrs. 47m., '84) Now released in its complete form, Sergio Leone's epic chronicle of Jewish gangsters in America suffered more than an hour's trimming at the hands of its American distributor (the Ladd Company) earlier this year. Leone, who made spaghetti Westerns years ago, has emphasized the white-hot connections between sex and violence in a more explicit way than earlier directors of gangster films have; some of this picture pushes beyond the forbidden into areas that are both funny and lewd. Excellent performances by James Woods, Robert De Niro, Tuesday Weld, Joe Pesci, and Burt Young. R. 70

PLACES IN THE HEART—(1hr. 50m., '84) Writer-director Robert Benton has drawn on memories of his own family's history in rural Texas for this rather pious celebration of hard times and togetherness in the Depression. The movie is beautifully made, and occasionally affecting, but it's so carefully calculated, so tame and essentially conventional, that it cannot be taken seriously as art. Sally Field is the indomitable Edna Spalding, who goes into business, after her sheriff husband is accidentally killed, with a black hobo (Danny Glover). Together they plant cotton, fighting the long odds of the Depression literally from their knees. The family is enlarged as well by the haughty boarder Mr. Will (John Malkovich), who has been blinded in the World War. In an unconnected subplot, the husband (Ed Harris) of Edna's sister (Lindsay Crouse) has an affair with a married woman (Amy Madigan). All of these performers are excellent and might have achieved something miraculous if turned loose. But Robert Benton's good taste muffles the movie; *his extraordinary craftsmanship only disguises* how sentimental the material is at heart. The threats to these characters all come from the *outside*, and when Benton makes it clear that God has sanctified them all, you wonder why he hasn't stretched God's tolerance a little further. Cinematography by Nestor Almendros. PG. 23, 30, 60, 105, 118, 202, 206, 210, 211, 225, 303, 403, 412, 418, 423, 501, 523, 531, 533, 540, 562, 566, 616, 621, 625, 627, 632, 643, 648, 700, 702, 705, 735, 745, 774, 783, 793, 794, 795, 807, 827, 849, 857, 861, 862, 866, 878

★ **PURPLE RAIN**—(1hr. 51m., '84) Prince, the tiny fop hero of Minneapolis rock 'n' roll, wears black breeches and stock ties hanging to his belly. He has full, curly hair, a thin, libidinous mustache, and plenty of liner around the eyes. He's easy to make fun of—no one this short should try to be sexy—until he begins to perform. This juicy, melodramatic movie, a mix of good and terrible, feels like a rock star's mixed-up confession and self-glorifying fantasy. Prince plays the Kid, who comes from a tragic home in which a black father, a failed musician, regularly beats his white mother, leaving the Kid traumatized, loveless, ungiving. He can only cut loose on stage, at a *local rock club. The plot is banal, but that's not all* there is to say about it. The off-stage scenes are no more than fragments in which a few generalized moods are developed, then extended and transformed in the numbers. At the climactic moments, *Purple Rain* says that rock gives you the power to transcend the pain and mess of your life; it speaks of revolution—personal, not social—with a fervor not heard in years. Along the way there are entertaining views of the Minneapolis rock scene, featuring Morris Day and his band, the Time. With Apollonia Kotero. Written by Albert Magnoli and William Blinn; dir. Magnoli. R. 32, 92, 100, 115, 215, 234, 442, 443, 530, 567, 574, 613, 660, 714, 789, 800, 822

QUESTION OF SILENCE, A—(1hr. 32m., '84) In Dutch, Eng. subtitles. An examination of the murder and mutilation of a male boutique owner by three women, strangers to each other, who feel no remorse for their act. With Cox Habbema, Edda Barends, Nelly Frijda, Henrietta Tol. Dir. Marleen Gorris. R. 14

REPO MAN—(1hr. 32m., '84) A punk from Los Angeles working with a car repossessor seeks out a Chevy Malibu, owned by a renegade nuclear scientist, for the $20,000 reward. With Emilio Estevez, Harry Dean Stanton. Dir. Alex Cox. R. 7

★ **RETURN OF MARTIN GUERRE, THE**—(1hr. 51m., '83) In French, Eng. subtitles. Plain and craftsman-like in style, but fascinating. In a small French farming village in the sixteenth century, a dour young husband, Martin Guerre, leaves his wife, Bertrande, and disappears from town. Years pass without word, and then he returns. Or so it seems. The man who returns—let us call him Martin II (Gérard Depardieu)—is bigger, better-looking, and full of life. He seems to recognize everyone, and later that night his wife (Nathalie Baye) embraces him fervently. Has Martin grown up in some miraculous way? Or is this man an impostor? If he's an impostor he's also a very good husband, and it's part of the movie's special grace to suggest that being a husband might qualify as a creative act. Director Daniel Vigne and writer Jean-Claude Carrière have made a kind of hidden love story in which the woman's desire for sexual pleasure is the most modern and disruptive element. 61, 535, 868

REVENGE OF THE NERDS—(1hr. 27m., '84) A comedy about two socially inept college losers—nerds—who strike back at their oppressors. With Robert Carradine, Anthony Edwards, Curtis Armstrong, Bernie Casey, Ted McGinley, Julie Montgomery. Dir. Jeff Kanew. R. 32, 521, 543, 649, 710, 719, 803, 822, 842, 878

SAVAGE STREETS—(1hr. 33m., '84) All about the seamy violence of the Hollywood Boulevard underworld. With Linda Blair, John Vernon, Robert Dryer, *Johnny Venocur. Dir. Danny Steinmann.* R. 37, 80, 97, 98, 103, 106, 110, 112, 118, 201, 205, 210, 215, 220, 234, 237, 238, 305, 406, 408, 410, 411, 426, 448, 529, 531, 541, 552, 567, 573, 603, 608, 628, 629, 650, 664, 714, 717, 731, 733, 745, 750, 772, 777, 780, 785, 791, 801, 804, 806, 811, 814, 823, 841, 846, 862, 866

SOLDIER'S STORY, A—(1hr. 42m., '84) Charles Fuller's adaptation of his award-winning *A Soldier's Play* is both an absorbing murder mystery and a heart-wrenching investigation of the familiar question, How shall a black man live in white society? In 1944, as a black combat unit stationed in Louisiana awaits overseas assignment, the unit's sergeant, Vernon Waters (Adolph Caesar), is murdered. Washington sends a black officer, Captain Davenport (Howard E. Rollins Jr.), to investigate, and Davenport's interrogation of the men serves as the frame for a series of flashbacks. For all his seriousness, Fuller structured the play and the movie in the shape of an Agatha Christie murder mystery. Many of the men, it turns out, have reason to hate Waters, a martinet who punishes the soldiers he thinks conform to the white man's watermelon-boy image of blacks. Waters, an inverted racist, is so zealous about improving the lot of Negroes he destroys the Negroes he doesn't approve of—the ones who sing and dance and smile. This tormented man is a potentially great character, but Adolph Caesar, photographed by director Norman Jewison in tight close-up, is portentious and gravelly, in the Jack Webb manner. Jewison's direction is generally stagy and over-emphatic but the material is still fascinating. With an outstanding supporting cast, largely drawn from the Negro Ensemble Company. PG. 21, 44, 60, 528, 567, 637, 708, 775, 782, 795, 878

★ **STRANGER THAN PARADISE**—(1hr. 30m., '84) In this hip black comedy, the young American filmmaker Jim Jarmusch is in full control of an extremely singular style. Jarmusch works in austere black and white, with each sequence consisting of a single long-lasting shot leading to a blackout. Not a great deal happens—the story is more observed than galvanized. But what there is of it is perfect. Willie (John Lurie), a young man who emigrated from Hungary ten years ago, lives a marginal existence in a shabby New York tenement, accompanied, now and then, by his buddy Eddie (Richard Edson). The men are virtually twins—skinny, with flattened noses that extend to meet horsey lips—and as self-assured in their bizarrely out-of-it style as the lunch crowd at Le Cirque. Into their lives comes sixteen-year-old Eva (Eszter Balint), just off the plane from Budapest and considerably smarter than either of them. In some way that neither can articulate, Eva stirs the two doltish, saturnine men, and the movie turns into an oddly touching American road film in which the three wander aimlessly from the freezing white nothingness of Lake Erie to the motel wasteland of Florida. The absurdist ending proves that America is indeed the land of opportunity. Lurie did the music, which is harshly beautiful in the Bartók style. R. 88

SWANN IN LOVE—(1hr. 50m., '84) In French, Eng. subtitles. Not exactly a fiasco but without doubt a waste of time. Director Volker Schlöndorff has made a movie of one section of the first volume of Marcel Proust's colossal novel, *Remembrance of Things Past*. The story couldn't be simpler: A certain Charles Swann (Jeremy Irons), a wealthy Parisian art-lover of the 1880s, is infatuated with a beautiful courtesan, Odette de Crécy (Ornella Muti), whose ample bosom he cannot stop nuzzling. He's wildly jealous, and he tries to possess her, but she lies to him about her past and present attachments; at the end of a long, confusing day, in which much music and food are consumed, they wind up in bed, where Swann makes love to her from the rear. So Proust's amazing fabric of memory and desire, perversity and pleasure has been reduced to a conventional tale with a few odd touches left in for the knowing. The movie is neither an adequate adaptation of Proust nor a self-contained movie, yet it can be enjoyed for the clothes and furniture, the air of heavyweight swank, the turbid splendor. Jeremy Irons is stiff, but as the sinister and egocentric Baron de Charlus, Alain Delon is superbly insolent. Cinematography by Sven Nykvist. R. 56

TEACHERS—(1hr. 46m., '84) A look at the absurdities and crises of a contemporary urban high school that is being sued for awarding a diploma to an illiterate student. With Nick Nolte, JoBeth Williams, Judd Hirsch, Ralph Macchio, Allen Garfield, Lee Grant, Richard Mulligan. Dir. Arthur Hiller. R. 16, 24, 31, 72, 80, 92, 100, 104, 112, 113, 114, 118, 201, 205, 210, 212, 215, 220, 225, 237, 306, 402, 410, 411, 426, 433, 447, 448, 518, 531, 543, 552, 557, 559, 567, 606, 616, 626, 632, 640, 658, 663, 664, 667, 711, 715, 716, 717, 722, 730, 733, 745, 746, 755, 777, 779, 791, 794, 798, 801, 804, 806, 819, 821, 823, 825, 852, 863, 879, 880

★ **TIGHTROPE**—(1hr. 54m., '84) Clint Eastwood plays a cop again, but the character, Wes Block, is considerably more complex than Dirty Harry. Block, a New Orleans homicide detective, investigates sex killings during working hours and then goes home to his two small blonde daughters, whom he adores. A psychopathic killer begins strangling prostitutes and Wes goes to investigate. The hookers he meets are seductive—surprisingly seductive—and after agonizing a bit he gives in. But after he has sex with a girl, she gets killed, and he slowly begins to realize the murderer is taunting him—forcing him to confront his own compulsions. Wes is not meant to be a psychopath himself—just a vulnerable and disappointed man, a loving father with a dark side, a man capable of treating his daughters with great tenderness and also of handcuffing whores to a bed. In other words, Eastwood has made a rather startling descent from the mythical to the pathetically human, from avenger to victim. Now that we get to see what he's been holding in, his tight, masklike acting makes more sense. This intriguing thriller was written and directed by Eastwood protégé Richard Tuggle, whose work as director is less lurid and violent than Eastwood's. With Geneviève Bujold, tender and authoritative as always, as the head of a rape crisis center. R. 32, 99, 228, 231, 238, 406, 416, 436, 451, 512, 530, 532, 535, 545, 548, 609, 639, 644, 660, 663, 666, 719, 724, 731, 815, 825, 878, 882, 886

WILD LIFE, THE—(1hr. 36m., '84) A comic look at young people's lives after they graduate from high school. With Christopher Penn, Lea Thompson, Ilan Mitchell-Smith, Jenny Wright, Eric Stoltz, Rick Moranis, Hart Bochner, Randy Quaid. Written by Cameron Crowe. Dir. Art Linson. R. 37, 103, 109, 117, 118, 201, 203, 210, 212, 300, 305, 401, 407, 410, 413, 418, 422, 428, 512, 526, 533, 536, 541, 567, 573, 603, 616, 635, 640, 642, 651, 663, 702, 708, 714, 721, 733, 735, 745, 746, 773, 779, 781, 784, 805, 807, 825, 828, 846, 857, 862, 864

WINDY CITY—(1hr. 45m., '84) A comic look at a group of friends who have grown up together in Chicago and now must face life as adults. With John Shea, Kate Capshaw, Josh Mostel. Dir. Armyan Bernstein. R. 70, 92, 118, 234, 303, 420, 561, 567, 616, 651, 708, 793, 796, 806, 827, 878

WITHOUT WITNESS—(1hr. 37m., '84) In Russian, Eng. subtitles. A tense, verbal duel between a contemporary Soviet man and his ex-wife. With Mikhail Ulyanov and Irina Kupchenko. Dir. Nikita Mikhalkov. 47

WOMAN IN RED, THE—(1hr. 27m., '84) Gene Wilder, as no one's romantic fantasy but his own, runs after a gorgeous, haughty model (Kelly Le Brock) and falls on his face. It's another of those films in which the adulterer is as adorable as a poodle puppy, and about as articulate. Based on the 1977 French farce *Pardon Mon Affaire*. Dir. Wilder. PG-13. 32, 58, 223, 231, 407, 414, 416, 422, 436, 529, 530, 535, 545, 548, 554, 574, 612, 616, 638, 641, 645, 660, 666, 712, 720, 724, 731, 745, 782, 807, 808, 822, 840, 858, 868, 874, 883

Revivals

BADLANDS—(1hr. 24m., '73) The very impressive writing-directing debut of Terrence Malick, about a mass murderer and his impressionable girlfriend, with convincing, realistic performances by Martin Sheen and Sissy Spacek. 13

BEAUTY AND THE BEAST—(1hr. 30m., '46) In French, Eng. subtitles. Jean Cocteau's version of the famous fairy tale, set in medieval France, beautifully and elegantly written, acted, and photographed. 10

BEST BOY—(1hr. 51m., '79) Ira Wohl's heartfelt and intelligent documentary about his cousin, Philly, a pleasant and good-hearted man who has been retarded since birth. His parents have always tended him at home, and as a result he's a full human being and not a "case." Shot over a period of several years, the film chronicles heartbreaking events as Philly's parents get too old to take care of him. 3

COLLECTOR, THE—(1hr. 59m., '65) The splendid acting of Terence Stamp and the lovely Samantha Eggar turn this story of the tragic kidnapping of an enlightened young woman by a gnarled and repressed cockney into something much more moving than the Fowles book on which it was based. Dir. William Wyler. 39

CONFORMIST, THE—(1hr. 55m., '70) In Italian, Eng. subtitles. In Bernardo Bertolucci's greatest movie, Jean-Louis Trintignant plays the repressed homosexual whose greatest desire is to appear "normal" and who joins the Italian Fascists in the thirties. But the movie isn't psychological drama—it's a sweeping, lush, almost voluptuous evocation of an entire era. With Dominique Sanda and Stefania Sandrelli. From a novel by Alberto Moravia. 96

DOG DAY AFTERNOON—(2hrs. 10m., '75) Based on real events, this is the first comic, then deadly serious story of a Brooklyn bank robbery by two oddball characters who become more and more bizarre. The mixture of comedy and tragedy does not come off entirely, but Al Pacino is electrifying. With John Cazale, James Broderick and Charles Durning. Dir. Sidney Lumet. 89

FROM HERE TO ETERNITY—(1hr. 58m., '53) Brilliant, gripping Oscar-winning drama of life in the army barracks in Honolulu, pre-Pearl Harbor. Best scene: Burt and Deb go to the beach. With Burt Lancaster, Montgomery Clift, Deborah Kerr and Frank Sinatra. Dir. Fred Zinnemann. 47

GET OUT YOUR HANDKERCHIEFS—(1hr. 50m., '78) In French, Eng. subtitles. Bertrand Blier's exhilarating high comedy about a distraught young husband (Gérard Depardieu), whose heartbreakingly beautiful and delicate wife (Carol Laure) has gone into a mysterious funk. He picks up a Mozart-loving teacher in a Paris restaurant and encourages him to go to bed with her. But her depression doesn't lift until she meets a thirteen-year-old boy—a genius, a scoundrel, an actual Mozart—who understands exactly what she wants. A most courageous and enjoyable film. With Patrick Dewaere. 95

LAURA—(1hr. 28m., '44) Otto Preminger's funny, nasty mystery about a cop (Dana Andrews) who falls in love with the portrait of a murdered woman (Gene Tierney). Clifton Webb plays a silky newspaper columnist, Vincent Price an infantile kept man, and Judith Anderson an older woman with money. 10

LAWRENCE OF ARABIA—(3hrs. 41m., '62) Still the best spectacle movie ever made. Peter O'Toole, golden hair flying in the breeze, dons white robes as T. E. Lawrence, English uniter of the Arabs during World War I. Much heroism, moral anguish, masochism, sadism, and murky politics. Magnificent desert photography. With Omar Sharif, Alec Guinness and Jack Hawkins. Dir. David Lean. 38

METROPOLIS—(2hrs. '26) This silent film by Fritz Lang is one of the summits of German cinematic Expressionism. The screenplay is science fiction at its trashiest, but the technical effects and the *mise-en-scène* are spectacular by any standard and reward our careful consideration. There are moments of great (though inhuman) beauty, along with banalities of the most ludicrous sort. With Brigitte Helm. A reconstructed version of the film by composer Giorgio Moroder is currently in release. Discovered footage and stills have been added to the new version; the cutaway, silent-film titles have been retranslated and changed into subtitles; the images have been re-tinted and the film has been rescored with music by Adam Ant, Bonnie Tyler, and others. 51

NETWORK—(2hrs., '76) Sidney Lumet directs at the top of his lungs as screenwriter Paddy Chayefsky continues his fight against decrepitude and impotence. As a satire of television it's not much, but the acting by William Holden, Robert Duvall, Peter Finch, Faye Dunaway and Beatrice Straight is impressive. 89

NORTH BY NORTHWEST—(2hrs. 16m., '59) Hitchcock at the peak of his powers. A big, long, and colorful—but never for a moment dull or humorless—suspense story starring Cary Grant as an innocent New York ad man mistaken for a spy and sought for murder, Eva Marie Saint as a blonde seductress up to no good, and James Mason as the suave and heartless bad guy. The great crop-dusting scene alone is worth the price of admission. 10

PRINCE OF THE CITY—(2hrs. 47m., '81) A member of New York's narcotics squad (Treat Williams) agrees to offer evidence about the corruption in his unit, but the prosecutors he's working for force him to rat against his buddies, and he flails about in misery. Treat Williams gives a hyped-up, intensely physical performance; he can be actorish and even a bit hysterical, but he has quietly moving moments, too. Sidney Lumet's direction, though crude and repetitive, produces one emotional high after another. With the exception of Bob Balaban, a superlative cast. 89

RASHOMON—(1hr. 30m., '51) In Japanese, Eng. subtitles. A pinnacle of Japanese filmmaking and the first film to bring awareness of that country's cinema to America, about a violent crime as seen through the eyes of various witnesses. With Toshiro Mifune and Machiko Kyo. Dir. Akira Kurosawa. 5

SERPICO—(2hrs. 10m., '73) Sidney Lumet's exciting, slightly demagogic bio of policeman Frank Serpico, a natural hipster and truthteller surrounded by the corrupt New York Police Department. A galvanizing performance by Al Pacino. 89

SEVEN SAMURAI, THE—(Uncut: 3hrs. 28m., '54) In Japanese, Eng. subtitles. Akira Kurosawa's masterpiece and one of the greatest movies ever made. A band of samurai agree to defend a small village against the attacks of marauding bandits. The plot couldn't be simpler, but the range of behavior—courage, nobility, cowardice, lechery—is Tolstoyan in scale. Extraordinarily vivid and powerful. Starring Takashi Shimura and Toshiro Mifune. 95

TRAFFIC—(1hr. 29m., '71) In French, Eng. subtitles. A witty and whimsical film starring and directed by the remarkable Jacques Tati, set mostly on the way to and at an auto show. 47

YOL—(1hr. 51m., '82) In Turkish, Eng. subtitles. Though it's stiff and distant, and at times the staging and acting are rudimentary, this is a great movie nonetheless—with passages of overwhelming power. Five men, prisoners in a low-security prison, are given a week's leave to visit their families. Outside, they discover that Turkey, under martial law, is one big prison, a morass of paranoia and fear. Yilmaz Güney supervised the film from prison, issuing instructions to his associates; he then escaped, in October, 1981, and completed the film himself. 96

THEATER

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Performance length is approximate; changes are frequent; phone theater for exact time.

Broadway

Previews and Openings

Monday, October 8

KIPLING—Alec McCowen in the one-man show which dramatizes the life of Rudyard Kipling and draws extensively from his works. Play was written by Brian Clark and directed by Patrick Garland. Previews now prior to a 10/10 opening; thru 11/11. Tues.-Sat. at 8, Sun. at 3; $25-$30. **Royale,** 242 W. 45th (239-6200). 2 hrs. All major credit cards.

MA RAINEY'S BLACK BOTTOM—Theresa Merritt has the title role in August Wilson's play about Gertrude "Ma" Rainey, an early blues singer and her quartet of backup musicians. Action takes place during a recording session in the late '20s; directed by Lloyd Richards. Previews now prior to a 10/11 opening. Mon.-Thurs. at 8, Sat. at 2, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $17.50-$27.50. **Cort,** 138 W. 48th (239-6200). 2 hrs., 10 mins. All major credit cards.

ROYAL SHAKESPEARE COMPANY—Shakespeare's *Much Ado About Nothing,* with Derek Jacobi, Sinead Cusack, Christopher Benjamin; Rostand's *Cyrano de Bergerac,* with Derek Jacobi, Sinead Cusack, John Bowe, John Carlisle, Tom Mannion, and Pete Postlethwaite. Terry Hands directs both plays. Previews now prior to a 10/14 opening. Tickets to each play $25-$35. Call theater for specific dates. **Gershwin,** 222 W. 51st (586-6510). Credit cards. *Much Ado* runs 3 hrs., *Cyrano* runs 3 hrs., 15 mins.

Monday, October 8

ALONE TOGETHER—Janis Paige and Kevin McCarthy star in Lawrence Roman's comedy that tries to shatter the myth surrounding the "empty-nest syndrome." The couple tries to enjoy new-found freedom, but then the children start returning. Arnold Mittelman directs, and others in the cast are Kevin O'Rourke, Alexandra Gersten, Dennis Drake, and Don Howard. Previews start 10/8 prior to a 10/21 opening. Mon.-Sat. at 8, Wed. & Sat. at 2; $22-$32.50. **Music Box,** 239 W. 45th (246-4636). 2 hrs., 10 mins.

Friday, October 12

THE THREE MUSKETEERS—A new youth-oriented production of the musical adapted from the Alexandre Dumas classic by William Anthony McGuire and Mark Bramble, with score by Rudolf Friml, lyrics by P. G. Wodehouse and Clifford Grey; directed by Tom O'Horgan. Charles Wagner, Ron Taylor, and Brent Spiner head the cast, with Liz Callaway, Ed Dixon, and Marianne Tatum. Previews start 10/12 prior to a 11/4 opening. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3; $20-$40; Fri. & Sat. at 8, $25-$45; Wed. at 2, $17.50-$37.50. **Broadway,** Bdway at 53rd (239-6200). All major credit cards.

Tuesday, October 16

WHOOPI GOLDBERG—Ms. Goldberg appears in an evening of standup comedy and political satire. Previews start 10/16 prior to a 11/8 opening. During previews, 10/9-22, seats are $18. Tues.-Thurs. at 8, Fri. & Sat. at 7 & 10, Sun. at 3; $22.50-$30. **Lyceum,** 149 W. 45th (239-6200). All major credit cards.

Now Playing

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Jon Cryer, Anita Gillette, David Margulies, Marissa Chibas, Barbara Tarbuck, Patrick Breen, and Royana Black. Gene Saks has directed adroitly and vivaciously. Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues.-Sat. at 8, Sat. at 2, $25-$35; Wed. at 2, Sun. at 3; $20-$30. **Neil Simon,** 250 W. 52nd St. (757-8646). 2 hrs., 40 mins. All major credit cards. ● IRLS

LA CAGE AUX FOLLES—George Hearn and Keith Michell star in a musical set in the south of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th (757-2626). 2 hrs., 40 mins. All major credit cards. ● IRLS

CATS—The London musical, with a cast of 23 American "Cats," based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, effervescent direction—almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6200). 2 hrs., 45 mins. All major credit cards.● ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ● ●

DEATH OF A SALESMAN—Dustin Hoffman, Kate Reid, John Malkovich, and Louis Zorich return in the revival of the Arthur Miller play; again directed by Michael Rudman. With Stephen Lang, Bruce Kirby, David Chandler, Jon Polito, Linda Kozlowski, Tom Signorelli, Kathy Rossetter, Karen Needle, Anne McIntosh, and Michael Quinlan. Tues., Thurs., & Fri. at 8; Wed. & Sat. at 2, Sun. at 3; all performances $25-$42.50; thru 10/21. **Broadhurst,** 235 W. 44th (239-6200). 2 hrs., 40 mins. All major credit cards.

DESIGN FOR LIVING—George C. Scott directs Anne Swift, Raul Julia, and Frank Converse in a revival of the 1933 Noël Coward comedy about a *menage à trois* featuring Helena Carroll, Lisa Kirk, Richard Woods, Robertson Carricart and Arthur French. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; all tickets $30 exc. Sat. which are $33. **Circle in the Square,** 50th St. West of Bdway (581-0720). 2 hrs., 20 mins. Credit cards.

DREAMGIRLS—*Musical with book and lyrics by* Tom Eyen about a group of singers, with the story starting in the early '60s and running thru the early '70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, Sun. at 3, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 45 mins. Major credit cards. ● ●

42ND STREET—Anne Rogers, Jerry Orbach, Karen Ziemba, and James Brennan in a musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (239-6200). 2 hrs., 15 mins. All major credit cards. ● ● IRLS

GLENGARRY GLEN ROSS—David Mamet's 1984 Pulitzer Prize-winning comedy-drama concerns a group of real estate salesmen, portrayed as both sharks and victims of a cutthroat system; directed by Gregory Mosher. With Joe Mantegna, Mike Nussbaum, Howard Witt, Lane Smith, James Tolkan, Jack Wallace, and J. T. Walsh. Mon.-Thurs. at 8, Sat. at 2, $20-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **John Golden,** 252 W. 45th (239-6200). 2 hrs. All major credit cards. IRLS

HURLYBURLY—David Rabe's comedy about four Hollywood men and their relationships with wives and lovers; directed by Mike Nichols. With William Hurt, Judith Ivey, Harvey Keitel, Cynthia Nixon, Ron Silver, Jerry Stiller, and Sigourney Weaver. The production's a wonder; the acting a dream come true! Candice Bergen replaces Weaver from 10/23. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $22.50-$37.50. **Ethel Barrymore,** 243 W. 47th (239-6200). All major credit cards. 3 hrs., 15 mins. IRLS

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin—book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. A feast for eyes and ears! (Sandy Duncan and Don Correia take over the Tune/Twiggy roles on 11/1!) Tues.-Sat. at 8, $25-$45; Wed. at 2, $23-$40; Sat. at 2, Sun. at 3; $25-$45. **St. James,** 246 W. 44th (398-0280). 2 hrs., 30 mins. Credit cards. ● IRLS

NOISES OFF—Dorothy Loudon, Brian Murray, Paxton Whitehead, Victor Garber, and Linda Thorson are the stars of Michael Frayn's comedy which deals with the misadventures of a third-rate British acting troupe as it tours a farce through backwater towns; directed by Michael Blakemore. The play creates an atmosphere so charged with hilarity that sparks whiz about everywhere! Mon.-Thurs. at 8, Wed. at 2, $20-$30; Sat. at 2, $22.50-$32.50; Fri. & Sat. at 8, $25-$35. **Brooks Atkinson,** 256 W. 47th (245-3430). 2 hrs., 25 mins. All major credit cards. IRLS

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Thurs. at 8, $25-$40; Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $30-$45. **Edison,** 240 W. 47th (757-7164). 2 hrs. All major credit cards. ● ●

QUILTERS—A musical by Molly Newman and Barbara Damashek tells of the American pioneer women whose vivid quilted patterns told their own stories. With Lenka Peterson, Marjorie Berman, Lynn Lobban, Jennifer Parsons, Evalyn Baron, Rosemary McNamara, and Alma Cuervo. Tues.-Fri. at 8, Sat. at 2 & 8, Wed. at 2, Sun. at 3; $25-$27.50. **Jack Lawrence,** 359 W. 48th (307-5452). 2 hrs. Credit cards.

THE REAL THING—John Vickery and Caroline Lagerfelt co-star in Tom Stoppard's witty and dizzyingly ingenious play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols in a production that could scarcely be bettered. With Sara Botsford, Simon Jones, and Peter Gallagher. Mon.-Sat. at 8, $25-$37.50; Sat. at 2, $25-$35; Wed. at 2, $20-$30. **Plymouth,** 236 W. 45th (239-6200). 2 hrs., 40 mins. All major credit cards. IRLS

SUNDAY IN THE PARK WITH GEORGE—Robert Westenberg and Bernadette Peters star in a musical by Stephen Sondheim and James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte,* the musical deals with Seurat and his mistress-model. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3, $35-$45. **Booth,** 222 W. 45th (239-6200). 2 hrs., 30 mins. All major credit cards. IRLS

THE TAP DANCE KID—A musical with book by Charles Blackwell, lyrics by Robert Lorick, music by Henry (*Dreamgirls*) Krieger. Hinton Battle, Jimmy Tate, Sam Wright, Hattie Winston, Barbara Montgomery, and Martine Allard, head the cast which features a black and white ensemble. Story concerns the tradition of show business being passed down to a ten-year-old boy who is a gifted tapper and whose father wishes him to become a lawyer; directed by Vivian Matalon. The dancing of Battle is nothing short of extraordinary, and there are winning performances from Winston, Allard, and Wright. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; $25-$45. **Minskoff,** 200 W. 45th (869-0550).2 hrs.,40 mins.Credit cards. IRLS

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with Donald Corren and Sam Freed; Philip Astor and Peter Ratray do the matinees. An amusing as well as moving trio of plays about the homosexual world. Chevi Colton, Jeffrey Rogers, Diane Tarleton, Susan Edwards, and Christopher Gartin complete the cast; directed by Peter Pope. Mon.-Thurs. at 8, $19.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. & Sat. at 2, $15-$28.50. **Helen Hayes,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards. ● ●

Off Broadway

AFTER THE FALL—Frank Langella and Dianne Wiest star in a revival of Arthur Miller's play about a man's quest for some key to join together the disparate elements in his life; directed by Jon Tillinger. Tues.-Sat. at 8, Sat., Sun., & Wed. at 2. **Playhouse 91,** 316 E. 91st (831-2000).

A . . . MY NAME IS ALICE—Musical revue, conceived and directed by Joan Micklin Silver and Julianne Boyd, which looks at today's women through songs and sketches written by over 20 authors; with Mary G. Murray, Randy Graff, Charlaine Woodard, Alaina Reed, and Roo Brown. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $17-$22.50. **Top of the Gate,** 160 Bleecker St. (475-5120).

AVNER THE ECCENTRIC—A one-man show with clown/mime/juggler/magician Avner Eisenberg. Avner's a clown for the thinking man and exacting child. The piece is full of astonishing and funny feats. Wed.-Sat. at 8, Wed. & Sat. at 2; Sun. at 3; $15-$22. **Lamb's Theatre,** 130 W. 44th (997-1780).

THE BALLAD OF SOAPY SMITH—Michael Weller's saga about the rise and fall of the legendary con-man, Soapy, during the Klondike gold rush; directed by Robert Egan. The cast of 31 is headed by Denis Arndt who plays the title role. Tues.-Sun. at 8, Sat. & Sun. at 3; $15-$18; from 10/9. **Public/Newman Theater,** 425 Lafayette St. (598-7150).

BALM IN GILEAD—Lanford Wilson's play presents a witty portrait of New York street life set in an all-night coffee shop, directed by John Malkovich. With Garry Sinise, Terry Kinney, Lynne Thigpen, Glenne Headly, Jeff Perry, Laurie Metcalf, Danton Stone, and Brian Tarantina. The playwright shows a true understanding of minutely diverse lives. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $22.50-$25. **Minetta Lane Theater,** 18-22 Minetta Lane (420-8000).

BETWEEN RAILS—Eric Hertz's play about an aging black housekeeper and her cat as they ride a train south after 40 years in the north. Thelma Louise Carter stars; directed by Hal Scott. Tues.-Sat. at 8, Sun. at 7, Sat. & Sun. at 2:30; $10-$17. **South Street,** 424 W. 42nd (279-4200).

BLUE WINDOW—Craig Lucas's comedy brings together seven persons before, during, and after a dinner party. He's a canny manipulator of words and perceives the interesting play of characters with the eye of an enterprising satirist. Under Norman Rene's direction, a cast of seven—Margo Skinner, Matt Craven, Maureen Silliman, Randy Danson, Christine Estabrook, Brad O'Hare, and Lawrence Joshua—gives precise, polished performances. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 2 & 4:30; $15. **Theater Guinevere,** 15 W. 28th (686-1470).

BURKIE—Bruce Graham's play set in a Philadelphia suburb focusing on a man and his two children; directed by Lynn Thomson; featuring Eddie Jones, Jeffrey Hayenga, Caryn West, and Sam Coppola. 10/17-11/11. **Hudson Guild,** 441 W. 26th (760-9810).

THE COUNTRY GIRL—A revival of the play by Clifford Odets, about backstage life circa 1950, with Hal Holbrook, Christine Lahti, and Jeffrey DeMunn in leading roles; directed by Richard Thomsen; with Jennifer Joyce, Gus Kaikkonen, Marc Umile, Victor Raider-Wexler, and Richard Zobel. Tues.-Sat. at 8, Wed. & Sun. at 3, Sat. at 2; $20-$25; 10/11-12/23. **Chelsea Playhouse,** 519 W. 23rd (243-0992).

ENDGAME—This is the silver anniversary production of Samuel Beckett's study of human dependency. Alvin Epstein, who co-starred in the U.S. premiere 25 years ago, directs and co-stars with Joe Grifasi, Alice Drummond, and King Donovan. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $22-$24. **Cherry Lane,** 38 Commerce St. (989-2020).

ENTER A FREE MAN—Revival of Tom Stoppard's comedy about a man who invents gadgets, and hopes to make his living this way; directed by Dean Button. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $15. **Perry St. Theater,** 31 Perry St. (944-9300).

THE FANTASTICKS—A musical fable in its 24th year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $16-$20. **Sullivan St. Playhouse,** 181 Sullivan (674-3838). ● ●

FOOL FOR LOVE—Sam Shepard's play deals with a man and a woman battling for power in a motel room at the edge of the Mojave Desert; directed by the author. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20-$24.50. A Circle Repertory production. **Douglas Fairbanks,** 432 W. 42nd (239-4321).

THE FOREIGNER—Larry Shue's play which revolves around a shy Englishman at a southern resort who hopes to be ignored by pretending not to speak English; directed by Jerry Zaks; featuring Sudie Bond, Anthony Heald, Roy Cooper, Kevin Geer. From 10/18. **Astor Place,** 934 Lafayette St. (254-4370).

FROZEN ROSES—A serious musical comedy, written and directed by August Armstrong, with music and lyrics by Mark Stewart, explores the relationships between men and women; with Joe Baer and Virginia Ferri. Tues.-Sat. at 8, Sun. at 3; $12.50-$15. **Colonnades,** 428 Lafayette St. (869-2922). Closed.

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with love and career; directed by Gerald Gutierrez, with Lisa Banes, Marge Kotlisky, Scotty Bloch, Steven Gilborn, Nicholas Hormann, Tom Robbins, Cristine Rose, and Alan Rosenberg. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. **Lucille Lortel,** 121 Christopher (924-8782).

KUNI-LEML—Musical based on Avrom Goldfadn's 1880 play about a rebellious daughter who refuses to accept a pre-arranged husband found through a matchmaker; directed by Ran Avni. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $20-$25; from 10/9. Starring are Stuart Zagnit, Scott Wentworth, Barbara McCulloh, and Mark Zeller. **Audrey Wood Theater,** 359 W. 48th (307-5452).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. Tues.-Thurs. at 8, $25-$30; Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30, $27.50-$32.50. **Orpheum,** 126 Second Ave. (239-6200). ● ●

LOSING IT—Jon Klein's comedy about two men learning to cope with the absence of women in their lives; directed by Andrew Cadiff; featuring Jeff Alan-Lee, Richard Karn, and Larry Nicks. From 10/18. **Provincetown Playhouse,** 133 MacDougal St. (777-2571).

MEDEA AND THE DOLL—Maria B. Ellis stars as a troubled young mother in Rudy Gray's play about a confrontation between a psychiatrist (Morgan Freeman) and his patient; directed by Randy Frazier. Tues.-Sat. at 8, Sat. & Sun. at 3; $15-$11; from 10/9. **Samuel Beckett,** 410 W. 42nd (594-2826).

THE MISS FIRECRACKER CONTEST—A revival of Beth Henley's comedy about a Southern woman with a shady past who now has loftier ambitions; directed by Stephen Tobolowsky. With Holly Hunter, Mark Linn-Baker and Budge Threlkeld. Tues.-Fri. at 8, Sat. at 2:30 & 8, Sun. at 3 & 7; $20-$24. **Westside Arts,** 407 W. 43rd (541-8394).

PACIFIC OVERTURES—Revival of the play, with music and lyrics by Stephen Sondheim and book by John Weidman, which chronicles the arrival of Commodore Perry in Japan in 1853; directed by Fran Soeder. Tues.-Sat. at 8, Wed. at 2, Sat. & Sun. at 3; $27.50-$30; from 10/12. **Promenade Theatre,** 2162 Bdway at 76th St. (239-6200).

A PLAY FOR THE DEVIL—Leon Liebgold stars in Isaac Bashevis Singer's drama with music set in a town in Poland at the turn of the century; directed by Israel Beker. Sat. at 8:30, Sun. at 2 & 5:30; $10-$14; 10/20-3/3/85. **Folksbiene,** 123 E. 55th (755-2231).

THE POKER SESSION—Keith McDermott stars in a revival of Hugh Leonard's play; directed by Albert Harris. Story deals with a man's first night home from a mental institution; with Steve Vinovich, Ruby Holbrook, Jessie Jones, Colm Meany, and Keliher Walsh. Tues.-Sat. at 8, Sun. at 7; $16; from 10/9.**Theatre Off Park,** 28 E. 35th (679-6283).

RAP MASTER RONNIE—A new partisan revue about Ronald Reagan with music by Elizabeth Swados, and lyrics by Garry Trudeau; starring Reathel Bean as Ronnie, with Catherine Cox, Ernestine Jackson, Mel Johnson Jr., and Richard Ryder; directed by Caymichael Patten. Mon. at 8, Tues.-Fri. at 10:45, Sat. at 4:30 & midnight; $15; thru 11/6 (election day). **Top of the Gate,** 160 Bleecker St. (475-5120).

SHADES OF HARLEM—Re-creation of an evening at the Cotton Club of the '20s, in the style of the period, with music composed by Frank Owens, Waller, Ellington, Sissle, Blake, Pinkhard, Fields, and McHugh; dancing includes the jitterbug, cakewalk, and tap. Mical Whitaker directs the cast; with Ty Stephens, Branice McKenzie, Jeree Palmer, Ludie Jones, and Sheila Barker. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $17.50-$22.50. **Village Gate,** Thompson and Bleecker (475-5120).

SPLIT SECOND—Dennis McIntyre's play, directed by Samuel P. Barton and featuring John Danelle, Michele Shay, Norman Matlock, Peter Fernandez, Bill Cwikowski, and Helmar Augustus Cooper, is about a policeman facing a crisis of conscience after committing a violent act. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $17.50-$22; thru 11/4. **Theatre Four,** 424 W. 55th (246-8545).

TWELFTH NIGHT—*Or What You Will,* Shakespeare's comedy, directed by Andy Wolk, placed in a jet-set milieu on the Mediterranean. $12 weeknights & Sundays; $15 Fridays and Saturdays; 10/17-11/17. **The Triplex,** 199 Chambers St. (618-1980).

WHAT'S A NICE COUNTRY LIKE YOU STILL DOING IN A STATE LIKE THIS?—A satirical musical by Cary Hoffman and Ira Gasman, directed and choreographed by Miriam Fond, dealing with political and social issues. Wed.-Sat. at 7, Wed., & Sat. at 1:30, Sun. at 3; $15; from 10/12. **American Place Theatre (The Basement),** 111 W. 436th (247-0393).

ZELDA—William Luce's new play based on Zelda Fitzgerald's own writings, with Olga Bellin in the title role; directed by Paul Roebling. Previewing now thru 10/21;$11; opens 10/23; Mon.-Sat. at 8:30, Wed. & Sat. at 2:30; $22. **American Place Theatre,** 111 W. 46th 869-4731).

Theater Companies

AMERICAN JEWISH THEATRE—Ernest Joselovitz's *Jesse's Land,* directed by Jeffrey Martin, is set in rural Connecticut and depicts a property struggle between a wealthy immigrant and his ambitious daughter-in-law. Tues., Wed., Thurs., & Sat. at 8, Sun. at 2 & 7; thru 11/15. **92nd St. Y,** 1395 Lexington Ave. (427-6000).

AMERICAN SHAKESPEARE REPERTORY—*Macbeth,* 10/12, 10, in repertory with *Two Gentlemen of Verona,* 10/14, 18, and *Richard III,* 10/11, 13, 19, 21. Thurs.-Sat. at 8, Sun. at 3; $7.50. **Theater,** 54 W. 22nd (279-9321).

CHICAGO CITY LIMITS—Improvisational theater with a musical comedy revue. Wed., Thurs. at 8:30, Fri. & Sat. at 8:30 & 11; $10-$12.50. **Theater,** 351 E. 74th (772-8707).

CIRCLE REP—*Love's Labour's Lost,* directed by Toby Robertson, one of the earliest (and funniest) of Shakespeare's comedies, opens the repertory's new season. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3 & 7; $22.50-$25. **Theater,** 99 Seventh Ave. South (924-7100).

EQUITY LIBRARY THEATRE—The company opens its 42nd season with a revival of Bernard Slade's *Tribute,* about a jester who maintains his sense of humor despite a serious illness; with Caroline Aaron, Cynthia Babak, Dolores Kenan, Charles Major, Mark Rogers, and Nancy Youngblut; thru 10/13. Tues.-Sun. at 8, Sat. & Sun. at 2:30. **Equity Library Theatre,** 103rd & Riverside (663-2028).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations, comedy revues, and guest comedians. Thurs.-Sat. at 8:30 & 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

HARBOR SHAKESPEARE FESTIVAL—John Fletcher's comedy, *The Tamer Tamed,* a 1611 sequel to Shakespeare's *The Taming of the Shrew;* directed by R. Jeffrey Cohen. Thurs.-Sun. at 7:30; thru 10/21. **Westbeth Theater,** 252 Bank St. (782-3744).

JAN HUS THEATER COMPANY—A revival of *Godspell,* directed by Michael Taubenslag. 10/8 & 9 at 8. 10/14-16 at 8; $6. **Playhouse,** 351 E. 74th St. (288-6743).

JEAN COCTEAU REPERTORY—Edvard Radzinsky's *Theatre in the Time of Nero and Seneca* (translation by Alma Law). Nero confronts his tutor in a deadly play within a play; directed by Eve Adamson; with Craig Smith and Harris Berlinsky. A world premiere from the Soviet Union. In repertory with Shakespeare's *Cymbeline;* directed by Douglas McKeown. Thurs.-Sat. at 8, Sun. at 3; $10. **Theater,** 330 Bowery. (677-0060).

JEWISH REPERTORY THEATRE—Isaac Bashevis Singer's *Schlemiel the First,* is based on a collection of his own short stories, about a middle-aged man who is sent through the world to spread the wisdom of a mythical village in Poland; directed by Edward M. Cohen. Tues., Wed., Thurs., Sat. at 8, Sun. at 2 & 7; $12-$15; from 10/13. **Jewish Repertory Theater,** 344 E. 14th St. (279-4200).

LAKOTA THEATRE COMPANY—*Voices in the Dark,* a compilation of Anton Chekhov's letters, and scenes from some of his better known plays; directed by Alan Baker. 10/12, 13, 19, 20, 25, 26, 27 at 8; 10/14, 21 & 28 at 3; $6. **Clyde Vinson Theatre,** 612-616 8th Ave. (944-1175).

LA MAMA E.T.C—Thru 10/28, John Jesurun's *Red House* features a mixed-media event—rock 'n' roll, film projections, video, and all in shimmering with the color red; $8. **La Mama,** 74A E. 4th St. (475-7710). 10/10-21, La Gaia Scienza's *Torn Hearts,* from Rome.**La Mama Annex,** 66 E. 4th St. (475-7710).

MONTREAL/THEATRE/QUEBEC—*L'Homme Rouge,* a one-man show starring Gilles Maheu, produced by the experimental company CARBONE 14. 10/9-13 at 8:30; $8. **Playhouse 46,** 423 W. 46th St. (279-4200).

PAN ASIAN REPERTORY—Donald McNeil's *Chip Shot,* a comedy that enters the world of computers and international espionage; directed by Raul Aranas. With Michael Arkin, Stanford Egi, Mel Duane Gionson, Bea Soong. Wed., Thurs., Fri., Sat. at 8, Sat. at 2, Sun. at 3 & 7; Sun. at 3; $10-$14; 10/10-11/4. **Theater,** 120 W. 28th (255-7293).

PEARL THEATRE COMPANY—Shakespeare's *The Merchant of Venice;* directed by Shepard Sobel. Thurs.-Sat. at 8, Sat. & Sun. at 2; $8. **Nameless Theatre,** 125 W. 22nd (246-6538).

POLISH THEATRE INSTITUTE—Tamara Karren's *Who Was This Man,* about the Polish-Jewish man of letters Janusz Korczak. Slawomir Mrozek's *Alpha,* which details the imprisonment of a national leader. Call theatre for specifics. **LaMama,** 74A E. 4th St. (254-6407).

REPERTORIO ESPANOL—Gloria Gonzalez's *Cafe Con Leche;* Federico Garcia Lorca's *Bodas de Sangre; Dona Francisquita,* a Spanish zarzuela (operetta), and *Puerto Rico!,* a new musical. $8-$10. In Spanish and in repertory thru October. **Gramercy Arts,** 138 E. 27th (889-2850).

RIDICULOUS THEATRICAL COMPANY—*The Mystery of Irma Vep,* a penny-dreadful two-man show starring Charles Ludlam (the author) and Everett Quinton in multiple roles. Wed., Thurs., Fri., & Sun at 8, Sat. at 7 & 10; $15-$18. **One Sheridan Square** (691-2271).

ROUNDABOUT THEATRE—Oliver Goldsmith's *She Stoops To Conquer* stars E. G. Marshall, Kaye Ballard, and Tovah Feldshuh; directed by Daniel Gerroll. The comedy deals with a dashing youth who is tricked into treating his in-laws as servants. Tues.-Sat. at 8, Wed., Sat. & Sun. at 2; $18-$26. **The Triplex,** 199 Chambers St. (420-1360).

ROYAL COURT REP—Phyllis Craig's *Mystery Weekend,* Fri. & Sat. at 8, Sun. at 3; *Bargain for Murder,* Mon. at 8; *Murder One,* Tues. at 8; $7. Bernard Slade's *Same Time Next Year,* 10/8-10, 15-17 at 8; $6. **Theater,** 301 W. 55th (997-9582).

THEATRE DU NOMBRE D'OR—Presentation of Moliere's *Les Precieuses Ridicules,* with the participation of the New York Baroque Dance Company and the Concert Royal. 10/11, 12 at 8, 13 at 3. **Marymount Manhattan Theater,** 221 E. 71st (355-6100).

13th STREET THEATER—Israel Horovitz's *The Indian Wants the Bronx,* directed by Ryker O'Hara, about two street punks caught up in their own terrorizing. *Line,* directed by Chris Bacher, about man's desire to be first. Seth Bornstein's *Hanging On,* directed by Edward Medina. Call theater for times. **Theater,** 15 W. 13th (675-6677).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

THE BEAUTIFUL LADY—Musical by Elizabeth Swados and Paul Schmidt, translated from the writings of pre-revolutionary Russian poets; directed by Ms. Swados. **City Stage Co.,** 136 E. 13th St. (677-4210).

BEDPAN—Matthew Paris's bedroom farce, directed by *Lennart Vretholm; with Cathy Carlton, Barbara Costigan,* William Jones, Ruth Lawyer. 10/11-13 at 8; $6. **Playhouse 51,** 51 W. 19th (675-8013).

CAPS AND BELLS—Pirandello's comedy; directed by John Ferraro. 10/12, 13, 16-20, 13-17 at 8; Sat. at 2:30, Sun. at 3; $6. **Judith Anderson Theater,** 422 W. 42nd (279-4200).

CAST ME DOWN—J. Howard Holland's play takes place between 1881 and 1901 on the campus of Tuskegee Institute in Alabama and describes Booker T. Washington's role in the black political struggle of the period; directed by Meachie Jones. With Charles Dumas, Willie Carpenter, and Emmett Scott. Thurs.-Sat. at 7:30, Sat. & Sun. at 3; $7, $5; thru 10/14. **Aaron Davis Hall,** 134th & Convent Ave. (690-6900).

CLARISSA—A dramatization of Samuel Richardson's 1747 novel dealing with a woman caught between her own desires and her family's plan to found a dynasty. Fri. & Sat. 10/26, 27; Tues.-Sat., 10/30-11/10; $6. All performances at 8. West End Theater, 302 W. 91st (924-0077).

DOUBLE BILL—Fred Fondren's *Dog With No Front Paws* and Douglas Mendini's *Arizona Cowboys;* both explore an approach-avoidance attraction between men; both directed by Fred Fondren. Thurs. at 8, Fri. & Sat. at 10; $8; thru 10/20. **Prometheus,** 239 Fifth St. (477-8689).

THE ELEPHANT MAN—Bernard Pomerance's drama based on the horrifying, yet ultimately triumphant life of John Merrick; directed by Larry Kirchgaessner. Thurs.-Sat. at 8, Sun at 3; $7; thru 10/21. **Our Studios,** 147 W. 24th (695-5342).

FEATHERTOP—Musical with music and lyrics by Skip Kennon, book by Bruce Peyton; directed by Susan Schulman. Based on a short story by Nathaniel Hawthorne, play is set in 18th-century witch-haunted New England. Wed.-Sat. at 8, Sun. at 3 & 7:30; $10 & $12; from 10/17. **WPA,** 138 Fifth Ave. (206-0523).

FILTHY RICH—George F. Walker's farce about a private eye entangled in the money madness of the super rich; directed by Max Mayer, produced by Double Image Theatre. 10/16-20 and 10/25-27 at 8:30; $5. **West Bank Downstairs,** 407 W. 42nd (245-2489).

FIRST MAN—Eugene O'Neill's 1921 play examining the rigid lives of New Englanders in the early part of the century; directed by Ray Huebner. Thurs.-Sat. at 8, Sun at 3; 10/11-18; $6. **New Vic,** 2nd Ave. nr. 14th (793-5563).

FRANNY THE QUEEN OF PROVINCETOWN—John Preston's story, starring A. L. Franklin, about Franny, who "even in full leather would still look like a queen"; directed by H. Richardson Michaels. Thurs.-Sun. at 8:30, Sat. at 7 & 10; $10; thru 10/14. **Shandol,** 137 W.22nd (279-4200).

HONOR BRIGHT—Lue Morgan Douthit's play that tries to explain why a girl who had everything going for her, made an unlikely choice; directed by Bruce Levitt. Tues.-Sat. at 8, Sat. at 3, Sun. at 4; $6; 10/16-27. **McGinn/Cazale,** Bdway at 76th (595-6828).

INACENT BLACK AND THE BROTHERS—*A.* Marcus Hemmphill's play about an attractive angel who visits a family after the father's death; directed by Mikell Pinkney. With Louise Stubbs, Gwendolyn Ricks-Spencer, Karen Charles, Lance Hardy, Clifton Powell, and Richard Williams. Thurs. & Fri. at 8, Sat. at 3 & 8, Sun. at 4; $11-$12.95. **Billie Holiday Theatre,** 1368 Fulton St. (636-0919).

JASON AND THE ARGONAUTS—Irondale Ensemble Project adaptation of the Greek myth, with environmental staging by James Louis Niesen. Thurs. & Fri. at 8, Sat. at 7, Sun. at 3 & 7:30; $8; thru 10/27. **Off-Center Theater,** 436 W. 18th (666-7856).

JUMP...I'LL CATCH YOU—Cy Young's comedy depicts *a relationship between two people who believed* their lives and loves were ender; with Tony Miratti and Sharon Ullrick. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun at 3; $8; 10/18-11/11. **Riverwest,** 155 Bank St. (243-0259).

LIFELINES—F. Wyatt Hill's play about a man who takes his son to climb a mountain in a last-ditch effort to aid their relationship; directed by Paul Dervis. Wed.-Sat. at 8, Sun. at 3; $8; thru 10/26. **Hartley House,** 413 W. 46th (289-2168).

THE LUNCH GIRLS—Leigh Curran's glimpse into the lives of seven waitresses working in a gentlemen's key club; directed by Stuart Ross. Thurs.-Sun. at 8; $6; 10/18-11/11. **Courtyard Playhouse,** 39 Grove St. (807-4990).

THE MADWOMAN OF SOHO—An adaptation of the Girandoux work, directed and adapted by David Davis. 10/12, 13, 15-20 at 8; $6. **Pope Auditorium,** Fordham, 113 W. 60th (841-5267).

MAMMA I WANT TO SING—Gospel musical, by Vi Higginsen and Kenneth Wydro, about a woman in the church choir who dreams of becoming a pop singer; directed by Grenoldo. Thurs. & Fri. at 8, Sat. at 11 a.m., 2 p.m., & 8; Sun. at 2 & 5; $10-$18. **Heckscher,** 1230 Fifth Ave. (534-2804).

MY MOTHER, THE VICE-PRESIDENT—Janet Bruders's pre-election topical comedy, directed by Barbara Bunch, offers a portrayal of Jesse Jackson and Geraldine Ferraro as dramatic characters. Mon., Wed., & Sun. at 8, Sat. at 4; $8; 10/22-11/4. **ECT,** 158 W. 23rd (242-9249).

NATURAL CAUSES—Lilian Lieblich's play about two friends who discover an alternative to their bankrupt marriages; directed by Rosemary Hopkins; with Judy Cole, Maria Robb, Karl Schroeder, Gerald Simon, and Pat Squire. Thurs.-Sat. at 7:30, Sun. at 4; $8; thru 10/14. **18th St. Playhouse,** 145 W. 18th (242-9249).

ONE NIGHT STAND—Bruce Kane's comedy shows what happens when the right people meet at the wrong time and the wrong place; directed by Jeffrey Farber; starring Michael Gnat and Molly Kohler-Pei. Wed.-Sat. at 8, Sat. at 2 & Sun. at 3; $8; thru 10/21. **Raft,** 432 W. 42nd (678-7238).

OUT/IN THE WORLD—Created, performed, and directed by Ellie Covan, based on the life and work of Jane Bowles. Thurs.-Sat. at 8, Sun. at 3; $6; 10/18-11/4. **Performance Space,** 6 W. 18th (870-0818).

OUTWARD BOUND—A revival of Sutton Vane's 1924 play about a shipful of passengers bound on a voyage without destination; directed by Harold J. Kennedy; starring Imogene Coca, Farley Granger, Henry Morgan, and Ruth Ford. 10/17-21, 24-28 at 8, mats. Sat. & Sun. at 3; $8. **Apple Corps Theatre,** 336 W. 20th (929-2955).

A PERFECT DIAMOND—New baseball comedy by Don Rifkin, directed by Philip Giberson; presented by the Actors' Producing Company. Tues.-Sat. at 8, Sun. at 5; $8. **TOMI,** 23 W. 73rd (246-8484).

A PLAY OF OUR OWN—Deaf playwright Dorothy S. Miles's play about a misunderstanding between a deaf and a hearing family; directed by Alan Barwiolek, with Deborah Bosworth, Richard Chenault, Ruth Stern, Elaine Tokunaga. Fri. & Sat. at 7:30, Sat. & Sun. at 3; $10; 10/12-11/17. **New York Deaf Theatre,** 620 E. 13th (741-5126).

PORCH—Jeffrey Sweet's play about open warfare and buried love between a shopkeeper and his sophisticated daughter; with Jill Eikenberry, Clark Gordon, Gary Bayer, and Lianne Kressin; directed by Nan Harris. $10-$12; 10/12-11/11. **Little Theater** at the Lamb's, 130 W. 44th (997-1780).

RED CROSS—Sam Shepard's one-act early work, and off-beat comedy; directed by Sam Blackwell. 10/8-10/19, weekdays at 12:15 p.m. (bring lunch). FREE!. **Quaigh,** 108 W. 43rd (221-9088).

REHEARSAL FOR MURDER—Comedy, written and directed by John Patrick Hart, about a playwright-producer blackmailed into hiring four dreadful actors for his Broadway comeback. Wed.-Sat. at 8; $8; thru 10/13. Then from 10/17, Wed.-Fri. at 8, Sat. at 7 & 10, Sun at 5; $12. **Village Performers,** 98A 3rd Ave. (505-6601).

RENT STRIKE—Written and directed by Jack Kellner story is that of an apartment building that is sold to a slumlord. 10/19 & 26 at 8, 10/20 at 7; $5. **Hungarian Reformed Church,** 229 E. 82nd (947-9116).

TRIFLES BY SHAW—Three comedic playlets (*How He Lied to Her Husband, The Dark Lady of the Sonnets, and Overruled,* by GBS; directed by Harold Baldridge. Wed.-Sat. at 8, Sun. at 2; $8; thru 10/12. **Neighborhood Group,** 420 W. 42nd (279-4200).

TRIPTYCH—Christopher S. Blake's play takes place in a boys' Catholic college in New Orleans. It concerns a racist Jesuit priest; directed by Jon Aaron. *With Gregory Dale, Verna Hobson, Tom Lawson,* Tom Nichols, and John Tarrant. 10/11-13, 18-20 at 8, 10/13, 20 at 2, 10/14, 21 at 3; $5. **Richard Allen Center,** 36 W. 62nd (246-8407).

WE'RE HOME—Theater piece featuring rarely-heard songs and new music of composer/lyricist Bob Merrill, telling a story through his music; conceived and *directed by Douglas Aibel. With Rita Gardner and* Peter Frechette. Wed.-Sat. at 8, Sun. at 3; $8; from 10/12. The Vineyard, 309 E. 26th (683-0696).

WHERE HAS TOMMY FLOWERS GONE—John Fedele stars in Terrence McNally's series of vignettes, skits, and brief incidents in the life of an irrepressible freeloader/rebel against society; directed by Denton Phillips. 10/10-28; $8. **No-Smoking Playhouse,** 354 W. 45th (736-1100).

THE WHITE CROW—Murray Teigh Bloom's turn-of-the-century drama revolves around the philosopher William James, a young medium, and an investigator sent to check her powers; directed by Kenneth McGregor. Thurs.-Sat. at 8, Sun. at 3; $6; thru 10/21. **Actors Outlet,** 120 W. 28th (279-4200).

WHY MARRY?—Jesse Lynch Williams's 1917 feminist comedy about her liberated ways; directed by Neal Weaver. Thurs.-Sat. at 8, Sun. at 3; $8; 10/11-11/11. **Alvina Krause,** 306 W. 38th (564-3293).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755 noon to 6, Mon., Wed., & Fri.; 10:30-4:30, Tues. & Thurs. *New York* Magazine will be happy to advise you.

ART

Galleries

Galleries are generally open Tues-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

TONY BERLANT—Found metal collages on plywood, some incorporating drawings, thru 10/20. Fourcade, 36 E. 75th (535-3980).

EMIL BISTTRAM/BLANCHE LAZZELL—Non-objective paintings by an early Taos artist who worked with Diego Rivera/Geometric cubism in color woodblock prints. Thru 11/3. Diamond, 1014 Madison (988-3600).

ROSEMARY BOTHWELL—Pastel drawings of beaches and towns in Connecticut and Pennsylvania, thru 10/20. Adler, 21 E. 67th (249-2450).

MICHAEL BYRON—Large-scale paintings on cloth of mysterious landscapes, each one with a sculpture containing a lighted candle in front of it, thru 11/10. Willard, 29 E. 72nd (744-2925).

LOREN CALAWAY—Wood sculptures that resemble desks and other kinds of furniture, thru 11/3. Hoffeld & Co., 1020 Madison (734-5505).

JON CARSMAN—Watercolors and paintings inspired by this artist's study of Monet's newly restored home and gardens in Giverny, thru 10/27. ACA, 21 E. 67th (628-2440).

MARY CASSATT—Paintings, pastels, and watercolors charting her artistic development from the late 1870's, when she first settled in Paris, through the turn of the century, thru 10/27. Coe Kerr, 49 E. 82nd (628-1340).

CARMEN CICERO—Expressionistic, figurative paintings, and drawings, thru 10/20. Graham Modern, 1014 Madison (535-5767).

ROBERT CRONIN—Sculptures constructed of tinplate and wire, painted in unexpected colors, thru 11/3. Gimpel & Weitzenhoffer, 1040 Madison (628-1897).

STEN EKLUND/LARS ENGLUND—Recent water colors and drawings/New sculpture. Thru 10/26. American- Scandinavian Foundation, 127 E. 73rd (879-9779).

CHERYL GOLDSLEGER/KAREN RIEDENDER—Monochromatic paintings and drawings/Photographs that are constructions of 20 to 36 sequential images composed into vertical or horizontal formats, in a three-dimensional, overlapping manner, thru 10/27. Urdang, 23 E. 74th (288-7004).

STAN GREGORY/ROBERT QUIJADA/CHRISTOPHER WHITE—Abstract paintings by all three. Thru 10/27. Ericson, 23 E. 74th (737-6155).

GWEN JOHN/NICOL ALLAN—Small works on paper from the '20s by a British artist/Recent collages. Thru 10/27. Davis & Langdale, 746 Madison (861-2811).

LUISE KAISH—Painterly collages that refer to landscape, thru 11/3. Staempfli, 47 E. 77th (535-1919).

ARISTODIMOS KALDIS—Brightly-colored paintings of Aegean landscapes, 10/11-11/3. Kouros, 831 Madison (879-5454).

ROBERT MICHEL—Works on paper, from 1918 through 1930, including mechanical fantasies and more abstract compositions, thru 10/27. Mathes, 851 Madison (249-3600).

HENRY MOORE—Drawings, sculpture and prints, thru 10/28. Silberberg, 16 E. 79th (861-6192).

ROBERT MOTHERWELL—Twenty new collages, thru 10/25. Knoedler, 19 E. 70th (794-0550).

CLARK MURRAY—Bronze sculptures of torsos, thru 10/31. McCoy, 19 E. 71st (570-2131).

VALI MYERS—Color drawings by an Australian-born artist, thru 11/10. Lessing, 130 E. 82nd (288-6701).

JOE NEILL—New sculpture that has a painted sphere or planet as a central image, plus drawings and collage, thru 10/27. Vanderwoude Tananbaum, 81st (879-8200).

JOHN PARKS/TIM PRENTICE—Landscape paintings of England/Recent sculpture. Thru 10/31. Stone, 48 E. 86th (988-6870).

ROBERT SEAVER—Recent works on paper, thru 10/20. Cecil, 16 E. 72nd (517-3605).

ALVARO TORROBA—Constructions by this Spanish artist/architect, thru 10/24. Hastings Gallery/The Spanish Institute, 684 Park (628-6420).

CY TWOMBLY—Paintings and drawings, from 1952-1984, 10/11-11/3. Hirschl & Adler Modern, 851 Madison (744-6700).

HERK VAN TONGEREN—New bronze sculptures, thru 11/10. Cordier & Ekstrom, 417 E. 75th (988-8857).

57th Street Area

JOSEF ALBERS—A commemorative exhibition of paintings, thru 11/3. Janis, 110 W. 57th (586-0110).

WILL BARNET—Paintings of and about "the family," some of which were posed for by members of Barnet's own family, thru 10/27. Kennedy, 40 W. 57th (541-9600).

DORIS BOTWINICK—Stone sculpture that has the appearance of having been folded, thru 10/27. Gallery 84, 30 W. 57th (581-6000).

CLAUDIO BRAVO—Recent paintings and works on paper, thru 11/3. Marlborough, 40 W. 57th (541-4900).

ERNEST BRIGGS—A memorial exhibition of paintings from 1922-1984, thru 10/27. Gruenebaum, 38 E. 57th (838-8245).

ARTHUR B. CARLES—A selection of paintings from 1910 through 1935 by a pioneer of American Modernism, paintings by contemporaries of Carles's, including Bruce, Dove, Hartley, Hoffman, Marin, Sheeler, thru 10/27. Washburn, 42 E. 57th (753-0546).

HERMAN CHERRY—Abstract paintings with geometric divisions of color, thru 10/20. Ross, 162 W. 56th (307-0400).

RICHARD CROZIER—Paintings inspired by the Albemarle County landscape of Virginia, thru 10/27. Tatistcheff, 50 W. 57th (664-0907).

SALVADOR DALI—43 etchings illustrating the Comte de Lautreamont's "Chants de Maldoror," thru 10/26. Donson, 24 W. 57th (245-7007).

HELEN FRANKENTHALER—Works on paper from 1983-1984, thru 11/3. Emmerich, 41 E. 57th (752-0134).

JED GARET—Paintings and drawings, thru 11/3. Miller, 724 Fifth (246-1625).

SAM GLANKOFF—Woodcuts and monoprints from the '20s thru the '60s, thru 10/20. Associated American Artists, 20 W. 57th (399-5510).

RAYMOND HAN—Still life paintings, thru 10/31. Schoelkopf, 50 W. 57th (765-3540).

DAVID HOCKNEY—New panoramic paintings, some measuring 20 ft. in width, also drawings and photo-collages, 10/13-11/3. Emmerich, 41 E. 57th (752-0124).

MARK INNERST—New paintings, thru 10/27. Borgenicht, 724 Fifth (247-2111).

RICHARD KALINA—Figurative paintings that contain art-historical references, thru 10/20. De Nagy, 41 W. 57th (421-3780).

BRICE MARDEN—Recent paintings and works on paper, thru 10/27. Pace, 32 E. 57th (421-3292).

ANDRE MASSON—Paintings and works on paper, thru 11/3. Herstand, 24 W. 57th (664-1379).

SAM MESSER—Figurative, expressionistic paintings and drawings, thru 10/27. Siegel, 24 W. 57th (586-0605).

HENRY MOORE—Sculpture, drawings and graphics, thru 12/1. Heidenberg, 50 W. 57th (586-3808).

JOSEPH NECHVATAL—Diptych drawings, sculptures and "photo paintings," thru 10/13. Alexander, 20 W. 57th (757-3721).

ALPHONSO OSSORIO—"Bioscapes"--sculpture and works on paper, thru 11/3. Oscarsson Hood, 41 W. 57th (750-8640).

MATT PHILLIPS—Monotypes and handcolored etchings of flowers, interiors, figures, Moroccan landscapes, thru 11/3. Pearl, 38 E. 57th (838-6310).

MIKLOS POGANY—Large-scale abstract paintings; works on paper, thru 10/31. Munroe, 56 W. 57th (246-9616).

KATHERINE PORTER—Abstract paintings, thru 11/10. McKee, 41 E. 57th (688-5951).

PETER POSKAS—Landscape paintings of both rural habitats and urban architecture, thru 10/27. French, 41 W. 57th (308-6440).

HUBERT SCHEIBL/BRIGIT JURGENSSEN—Recent paintings/Works on paper. Thru 10/13. Tilton, 24 W. 57th (247-7480).

DAVID SCHOFIELD—Large-scale pen and ink drawings of architectural landscapes, thru 10/27. Iolas-Jackson, 52 E. 57th (755-6778).

ROBERT SEIGLER—Constructions of found objects, thru 10/20. Viridian, 52 W. 57th (245-2882).

SUSAN SHATTER/MAURICE GROSSER—Landscape paintings by both, thru 10/31. Fischbach, 24 W. 57th (759-2345).

PHILIP TRUSTTUM—Large scale figurative paintings with a "layered" surface, thru 10/31. Kornblee, 20 W. 57th (586-1178).

VELOY VIGIL—Paintings by an artist from the Southwest, 10/11-11/8. Segal, 63 E. 57th (486-2297).

JOHN WILDE—Landscape, figure and still life paintings with an element of fantasy, thru 11/10. Findlay, Jr., 41 E. 57th (486-7660).

JOE ZUCKER/WILLIAM WEGMAN—Paintings that tell the story of Joseph Smith, founder of the Church of the Latter Day Saints/Drawings that have been reproduced in his new book, "Everyday Problems." Thru 10/27. Solomon, 724 Fifth (757-7777).

East Village

SCOTT BELL—Abstract paintings with sharply contrasting areas of color, thru 11/11. Area X, 200 E. 10th (477-1177).

DEREK CAINES—Paintings by a Toronto artist, thru 10/28. Pictogram, 443 E. 9th (865-5476).

TSENG KWONG CHI/KEITH HARING—Photos by Chi of drawings in subway stations by Haring, thru 10/28. Semaphore East, 157 Ave. B (228-7990).

PIERRE CUVELIER—New paintings and prints, thru 11/4. B-Side, 543 E. 6th (477-6792).

LARMEE—Mural-sized paintings of figures set against New York cityscapes, thru 10/28. Avenue B, 167 Ave. B (473-4600).

SHERRIE LEVINE—Drawings after Schiele and Malevich, paintings after Suprematist masters, thru 10/28. Nature Morte, 204 E. 10th (420-9544).

MICHAEL LUCERO—Nine-foot-tall stick figures composed of clay shards; totemic clay sculptures, thru 10/28. Sharpe, 328 E. 11th (777-4622).

DOMINIQUE PHILBERT—Graffiti paintings, 10/11-11/7. Fun, 254 E. 10th (473-4606).

TIM RAYMOND—Paintings of rural scenes, atmospheric landscapes, 10/13-11/4. Christminster, 336 E. 5th (475-8369).

SoHo and Tribeca

ALICE AYCOCK—Sculptures and drawings that take their forms from plows, fans, windmills, food processors, and crescent shapes of the moon as it moves through its phases, thru 10/27. Weber, 142 Greene (966-6115).

MAX COYER—New synthetic paintings, 10/11-11/10. Harm Bouckaert, 100 Hudson (925-6239).

FANNY DARNAT—Paintings of Paris, in oil on wood, that evoke this city's romantic atmosphere in the 50's, thru 11/15. Naifs et Primitifs, 172 Prince (925-0918).

FRED ESCHER—Landscape paintings that recall such painters as Friedrich and Tanguy, 10/9-11/3. Lurie, 112 Greene (966-3864).

VERNON FISHER—Collage works that combine writing, painting and sculpture, 10/9-30. Gladstone, 152 Wooster (505-8690).

PAUL GEORGES—Figurative paintings, 10/13-11/10. Manhattan Art, 81 Greene (219-2007).

GARY GODBEE—Landscape paintings, thru 10/17. First Street, 386 W. Broadway (226-9011).

EDWARD LEE HENDRICKS—Outdoor sculpture, thru 10/17. Milliken, 98 Prince (966-7800).

PHILLIS IDEAL—Abstract paintings with organic shapes, thru 10/13. 55 Mercer (226-8513).

STEVAN JENNIS—An installation of painted furniture and other objects, thru 10/20. Red Studio, 301 Church (219-8239).

ELIOT LABLE—Painted mixed-media sculptures, thru 10/13. 55 Mercer (226-8513).

SUSAN LAUFER—Paintings that allude to primitivism within a contemporary context, thru 10/13. Germans Van Eck, 420 W. Broadway (219-0717).

CHARLES LUCE—Paintings on paper, silkscreens, lithographs. At Meyer, 477 Broome (925-3527), and at Nichols Printmakers, 83 Grand (226-1243).

MICHAEL LUCERO—Ceramic sculptures that resemble heads, with landscapes painted on them, thru 10/27. Cowles, 420 W. Broadway (925-3500).

CLAUDIA MCNULTY—Figurative oil paintings on burlap, thru 10/27. Condeso-Lawler, 76 Greene (219-1283).

HENRI MICHAUX—A survey of over forty works from 1959 to the present by this French artist/poet, thru 11/3. Thorp, 103 Prince (431-6880).

LOREN MUNK—Rococo-style paintings to do with this artist's pioneer ancestry, thru 10/27. Bryers, 111 Greene (925-8058).

ELIZABETH MURRAY—Large-scale, colorful paintings with intensely-curved, interlapping forms, thru 10/27. Cooper, 155 Wooster (674-0766).

BRUCE NAUMAN—Recent sculpture in several mediums, including plaster, neon and granite, thru 11/3. At Sperone Westwater (431-3685) and Castelli (431-6279), 142 Greene.

PETER PLAGENS—Large-scale abstract paintings dominated by geometric shapes that resemble windmills, thru 10/30. Hoffman, 429 W. Broadway (966-6676).

ANNE AND PATRICK POIRIER—A large sculptural installation composed of bronze and wood; works on canvas, thru 10/13. Sonnabend, 420 W. Broadway (966-6160).

YHUDA PORBOCHRAI—Paintings that combine graphic patterning and drawing, thru 10/27. Concord, 451 Broome (925-2994).

GARRY RICH—Figurative paintings to do with the artist's personal experiences, in a series called "Sheepshead Bay," thru 10/20. Hutchinson, 138 Greene (966-3066).

WALTER ROBINSON/DUNCAN HANNAH—New paintings by both, 10/10-11/3. Semaphore, 462 W. Broadway (228-7990).

KAY ROSEN—A three-panel image/word piece taken from this artist's second book, "Mined," thru 10/31. Windows on White, 62-66 White (269-0320).

LYNN ROSENFELD—Figurative bronze sculptures and paintings, thru 10/17. Bowery, 121 Wooster (226-9543).

CHARLES SIMONDS—"Houseplants and Rocks"--new clay sculpture, 10/13-11/10. Castelli, 420 W. Broadway (431-5160).

HUNT SLONEM—"The Peaceable Kingdom"—oil paintings, thru 10/27. Braathen, 76 Duane (732-4029).

IMANTS TILLERS—Paintings that are each made up of many canvas boards arranged in grid patterns, by an Australian artist. Thru 10/27. Cutler, 164 Mercer (219-1577).

HAP TIVEY—"The Liberation of Machines"-paintings and drawings, thru 10/13. Brown, 100 Greene (219-1060).

WAYNE TOEPP—Abstract paintings with figurative elements inspired by T.S. Eliot's poem "The Wasteland," thru 10/20. Rosenberg, 115 Wooster (431-4838).

Other

FABIO CRESCI—Paintings, thru 10/20. Ala, 32 W 20th (675-3267).

JEFF—Eight metal wall-relief sculptures made between 1973 and 1981; thru 10/17. **CUNY** Graduate Center Mall, 33 W. 42nd (790-4331).

BRUCE MCLEAN—New paintings by a British neo-expressionist that examine the "Gucci set" with tongue-in-cheek wit, thru 10/17. Art Palace, 611 Broadway (473-3178).

CLAES OLDENBURG—Drawings, maquettes and watercolors tracing the evolution of the sculpture, "Standing Mitt with Ball," thru 11/4. Wave Hill, 675 W. 252nd (549-2055).

PAUL RAND—A fifty-year retrospective of his typography and graphic design, thru 11/16. International Typeface Corporation, 866 Second Ave. (371-06990).

OLGA SHEIRR—Paintings of parks, beaches and architecture in New York, thru 10/31. New School, 66 W. 12th (741-5687).

RAPHAEL SOYER—Paintings of New York and its inhabitants, thru 11/9. Cooper Union, 7th and Third (254-7474).

PETER WHITE—Expressionistic landscape paintings, thru 10/13. Tower, 45 W. 18th (620-0505).

JACK WHITTEN—Twenty-recent abstract paintings, including two triptychs, thru 10/28. Onyx, 54 Irving Place (505-9001).

GROUP SHOWS

Madison Avenue and Vicinity

ACQUAVELLA—18 E. 79th (734-6300). Recent work by gallery artists, including Bengston, Boepple, Connor, Schlesinger, others; thru 10/19.

CDS—13 E. 75th (772-9555) Drawings by sixteen Australian artists, spanning three generations, thru 10/20.

CENTER FOR INTER-AMERICAN RELATIONS—680 Park (249-8950). Mexican folk art from the collection of Nelson A. Rockefeller, thru 10/21.

D'ESTE—51 E. 63rd (752-8948). "Folding Compositions"—painted screens by Adams, Powers, Russell, Walsh, Zeng, thru 10/17.

EINSTEIN—243 E. 82nd (628-8782). Works by gallery artists, including Cornell, Faden, Pekarsky, Sleigh, others; thru 10/27.

FACADE—1044 Madison (744-4997). "U/K/Z Works 1984-86"—works by three young architects, Kiss, Ungers, Zwigard; thru 10/20.

GRAHAM—1014 Madison (535-5767). Paintings by American Modernists, including Benton, Carles, Hartley, Marin, others; thru 10/20.

HAMILTON—19 E. 71st (744-8976). New prints by Blais, Bochner, Chia, Rothenberg, Schnabel, others; thru 10/30.

HIRSCHL & ADLER—21 E. 70th (535-8810). Paintings of the American West by Bingham, Catlin, Eakins, Inman, Remington, others; 10/12-11/17.

MARBELLA—28 E. 72nd (288-7809). Paintings by Hallowell, Inness, Marsh, others; thru 10/13.

MAZOH—13 E. 76th (737-2203). Paintings by Arp, Kelly, Magritte, Noland, Stella, Tanguy, Twombly, others; thru 11/30.

MUNICIPAL ART SOCIETY—457 Madison (935-3960). Mon.-Sat. 11-5. The eight winning entries of the "Times Tower Site Design Concept Competition," thru 10/27.

PAYSON WEISBERG—822 Madison (249-1666). Early and contemporary 20th-century paintings focusing on the state of Maine, by Bellows, Cole, Crowley, Hartley, Henri, others; thru 10/13.

SCHLESINGER-BOISANTE—822 Madison (734-3600). "American Innovation Part II," with works by Bolotowsky, Burkhardt, Cavallon, Gorky, Graham, others; thru 10/27.

STEIGER JONES—1015 Madison (517-8364). Works by Brennan, Cuppari, Espenschied, Nielsen, Price, thru 11/1.

57th Street Area

FITCH-FEBVREL—5 E. 57th (688-8522). "Non-Neo: Three European Artists," with paintings, drawings and prints by Desmazieres, Meckseper, Norrman; thru 11/3.

FRUMKIN—50 W. 57th (757-6655). A 25-year survey of artists' first exhibitions at this gallery, including works by Azaceta, Beal, Brown, Hudson, Wiley, others; thru 10/18.

GOODMAN—24 W. 57th (977-7160). Works by Anselmo, Broodthaers, Cragg, Disler, Polke, Richter, others; thru 10/27.

MARKEL—50 W. 57th (581-1909). "How I Spent My Summer Vacation," with works by Bauer, Borstein, Herman, Kassel, Tuschman, others; thru 11/3.

MIDTOWN—11 E. 57th (758-1900). Maine, as seen through the eyes of Betts, Moller, Schoener, Shahn, Thon; thru 10/27.

REECE—24 W. 57th (333-5830). Works with "texture," by Clancy, Conviser, Hazlett, Helsenrott-Hochhauser, others; thru 10/27.

ROSENBERG—20 W. 57th (757-2700). "The Hampton Scene: Then & Now," with works by Brooks, de Kooning, Ernst, Ossorio, Parker, Rivers, others; thru 10/13.

STEUBEN GLASS—Fifth Ave. at 56th (752-1441). A retrospective of glass created by designers of Steuben during the past fifty years, thru 10/27.

East Village

GRACIE MANSION—167 Ave. A (477-7331). "Post Pop Puerilism," with works by Augeri, Cleveland, DeMonte, Greenblat, Lack, Newhouse, others; thru 10/28.

P.S. 122, PAINTING SPACE—150 First Ave. (505-7679). "The Phantom Hero," with paintings by Askew, Jenkins, Lehmann, Moriah, others; thru 10/28.

WOLFF—513 E. 6th (460-5844). Inaugural show, with works on paper by Abrams, Consagra, Dubasky, Joelson, Lowe, Mentor; thru 10/20.

Soho and Tribeca

ADLER—578 Broadway (925-3336). Works by gallery artists, including Canright, Chevalier, Clough, Santlofer, Zucker, others; thru 10/16.

ART IN GENERAL—79 Walker (219-0473). Works by Burwell, Conrad, Koren, Ragsdale, Steckel; thru 10/27.

BAUM—109 Hudson (219-9854). Paintings, drawings, and sculpture by Cassos, McLaughlin, Siciliano; thru 10/28.

CLOCKTOWER—108 Leonard (233-1096). "San Francisco/Science Fiction," including works by forty artists from San Francisco, thru 10/28.

DRAWING CENTER—137 Greene (982-5266). Works by fifteen emerging artists; thru 10/27.

EXIT ART—578 Broadway (966-7745). "Fantastic Landscape,"with paintings by Bruskin, Gelb, Keever, Meyer, Singley, others; thru 11/3.

49TH PARALLEL—420 W. Broadway (925-8349). Canadian paintings and sculpture by such artists as Borduas, Bush, Harris, Macdonald, Snow; thru 10/20.

FRANKLIN FURNACE—112 Franklin (925-4671). "Image/Text"—works that explore the use of text and image to convey meaning, by Bloomfield, David, Lattanzi, Norman, Tobia; thru 10/27.

KNOWLTON—153 Mercer (431-8808). "Ecstasy!"—works by twenty-five artists, including Benglis, Bourgeois, Garet, Klein, Moufarrege, Samaras, others; thru 10/10.

MANES—177 Prince (505-5722). Sculpture by Booth, Fishman, Stone, Ornstein, others, thru 10/24.

SOHO CENTER FOR VISUAL ARTISTS—114 Prince (226-1995). Works by Adams, De, Kujawa, Spilner; thru 10/13.

STOLER—13 White (966-5090). "Arabesque: Grand Gestures in Painting, Sculpture, and Decorative Arts"—works by Davis, Deutsch, Jaudon, Kostabi, Smyth, others; thru 10/13.

VISUAL ARTS—137 Wooster (598-0221). Group show curated by Sandro Chia, thru 10/21.

Other

BERNARDUCCI—17 E. 17th (206-7578). "North by Northwest," with works by Benney, Gordon, Keever, Ross, Wojnarowicz, others; thru 11/3.

BRANDT—45 Bond (475-2224). "Livin' in the U.S.A."—works by Diamond, Jarden, McMahon; thru 10/13.

GREENWALD—181 Mott (219-1642). "Modern Art," with works by Boothe, Bialobroda, Fares, Meyer, Rand, Thorne, others; thru 10/20.

LOFT 7—Bush Terminal, 43th St. & Third Ave., Brooklyn. Works by 160 artists of the Park Slope Artists Council, 10/14-11/4, open Sat. & Sun. only, 12-6.

PARSONS SCHOOL OF DESIGN—2 W. 13th (741-5361). "Art From The New Yorker," with original cartoons and covers by sixty of The New Yorker's regularly contributing artists; thru 10/26.

PELLICONE—47 Bond (475-3899). Works by Ames, Fedorov, Nisson, Wilentz, Zerner, others; thru 10/13.

P.S.1—46-01 21st St., Long Island City, N.Y. (784-2084). "Underknown," curated by Henry Geldzahler, with works by Auerbach, Briggs, Brodie, Drummond, Murch, others; 10/14-12/9.

ROBINSON—36 W. 15th (206-8010). Works by Armstrong, Fisher, Nichols, Penarette, thru 10/27.

ROTUNDA—Brooklyn War Memorial, Cadman Plaza West at Orange St. (875-4031). "Selections"—works by Alvarez, Iberti, Michael, O'Connor, Rosenberg, Rotter; thru 10/20.

STORM KING ART CENTER—Mountainville, New York (914-534-3115). "20th-Century Sculpture: Selections from The Metropolitan Museum of Art" with works by Calder, Di Suvero, Moore, Smith, others, also a group of outdoor sculptures by Louise Nevelson; thru 10/31.

Photography

CITY GALLERY—2 Columbus Circle (319-9300). "Beijing, Ancient and Modern"—works by 100 photographers from Peking; thru 10/21.

PIERRE CORDIER—Chemigrams, thru 10/27. Miller, 38 E. 57th (319-1800).

LOUISE DAHL-WOLFE—Works by a fashion photographer, thru 10/20. Staley-Wise, 177 Prince (777-1590).

DOG MUSEUM OF AMERICA—51 Madison (696-8351). "The Dog Observered: Photographs, 1844-1983."Works by Curtis, Horst, Kertesz, Lartigue, Nixon, Wegman, others; thru 11/30.

FEDERAL HALL NATIONAL MEMORIAL—26 Wall (269-2710). "Lower Manhattan—A Community in Transition," with photographs by Fausty, Fink, Freedman, Malave, Old, Rose, Rubin; thru 11/9.

LEONARD FELDMAN—Mysterious black and white photographs of landscapes, thru 10/21. Pleiades, 164 Mercer (226-9093).

ROGER FRANK—2 x 3 ft. street portraits of East Village residents, thru 10/31. 4th Street Photo, 67 E. 4th (673-1021).

JULIANNA FREEHAND—Infrared photographs of male and female nudes in a series titled, "Elizabeth's Dream,"10/12-11/9. Photo Center, 721 Broadway (598-3939).

SUSAN HARDER—37 W. 57th (308-0043). "Images of Water," with photographs by Clift, Kertesz, Mahon, Plachy, Tress, others; thru 10/13.

HORST/ANSEL ADAMS—A major retrospective of photographs, encompassing fashion, portraiture, travel and interiors/Images taken between 1935 and 1981, including some of his favorite works printed for museum collections. Thru 11/4. International Center of Photography, 1130 Fifth (860-1783).

ARNOLD KRAMER—Recent color portraits, thru 10/27. Sander, 51 Greene (219-2200).

LAWRENCE MERRILL—Color photographs of New York's streets, thru 10/24. Mnaes, 177 Prince (505-5722).

KATINKA MANN—Photographs and photo-constructions of geometric forms, thru 10/21. Central Hall, 386 W. Broadway (226-9215).

NIKON HOUSE—620 Fifth (586-3907). Photographs of Olympic athletes in their homelands by Neil Leifer; thru 1/27.

OVERSEAS PRESS CLUB—52 E. 41st (679-9650). Photographs of celebrations around the world by Joe Viesti, thru 10/31.

PACE/MACGILL—11 E. 57th (759-7999). Photographs by Greenberg, Herron, Nagura, Schwartz; thru 10/13.

IRVING PENN/PETER FELDSTEIN—Photographs by both. Thru 10/30. Levy, 40 Great Jones (473-7151).

ROSE REDFIELD/ERIC KROLL—Photographs taken with an 8 x 10 Century View Camera, from 1910 to the present/Portraits of New York artists. Thru 10/20. Neikrug Photographica, 224 E. 68th (288-7741).

WILLIAM GORDON SHIELDS—Pastoral and urban subjects by a pictorial photographer who was active in the early 20th-century; thru 10/20. Photocollect, 740 West End (222-7381).

JOEL STERNFELD—Recent photographs of American landscapes, thru 11/3. Wolf, 30 W. 57th (586-8432).

WEEGEE—Vintage, photographs; thru 10/20. Ledel, 168 Mercer (966-7659).

Museums

AMERICAN CRAFT MUSEUM II, International Paper Plaza, 77 W. 45th St. Mon.-Sat. 10-5. $1.50, seniors & children 75 cents. Rudy Autio Retrospective; thru 11/3.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat.5-9). Gardner D. Stout Hall of Asian Peoples, 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. Closed Mon. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan... Masters of Japanese Calligraphy: 8th-19th Century; thru 1/6.

BROOKLYN MUSEUM—188 Eastern Pkwy. (638-5000). Mon., Wed.-Fri. 10-5, Sat. 11-6, Sun. 1-6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood... Gowns by Grès; thru 1/6... Curator's Choice III: Spanish Colonial Arts of the Andes; thru 10/9... Thunderstruck Landscape; thru Nov...Gary Bukovnik: Monotypes; 10/12-12/2...Taj Worley: Prints 1976-1984; 10/12-12/2.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues 10-9, Wed.-Sat. 10-5, Sun. 12-5, $2; seniors & students $1, free Tues after 5. Design in the Service of Tea; thru 10/28... Damask: a selection of historic and contemporary silk, linen and wool fabrics in damask weave; thru 11/4.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1 students and seniors 50 cents. Sun.1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $3, students and seniors $1.75. (Free Tues. 5-8). Modern Masters... Collection Gallery: Master Drawings, thru 10/14... Will Insley: The Opaque Civilization, thru 11/25...Australian Visions: 1984 Exxon International Exhibition; thru 11/25...Horst Antes Sculpture; 10/12-11/25.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon., Wed.,Thurs. noon-5, Tues. to 8, Fri. 11-3. Closed Sat., major Jewish Holidays. $2.50, seniors and students $1.50. Israel in Antiquity... Coins Reveal... Le-Hayyim-To Life! Cups of Sanctification and Celebration; thru Spring'85...Tefila—Dina Recanati Sculpture; thru 2/5...Larry Rivers - The History of Matzah: The Story of the Jews; thru 1/25.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution $4; children & seniors $2. Reinstalled galleries of Egyptian Art... The New Jack and Belle Linsky Galleries of European paintings, furniture, porcelain, bronzes, and jewelry... Greek and Roman Treasury... New Installations in the American Wing... Roman Portraits and Reliefs from the First Century B.C., through the Third Century A.D... Paintings and Manuscripts from the Collection of Prince Sadruddin Aga Khan; thru 10/14... Sports in Ancient Greece... New Galleries for Ancient Near Eastern Art... African Ivories; thru 12/30... Te Maori: Maori Art from New Zealand Collections; thru 1/6... The Etchings of James McNeill Whistler; thru 11/11...The Lithographs of James McNeill Whistler: The Gift of Paul Walter; thru 11/11...The Flame and the Lotus; thru 3/3...The John M. Crawford, Jr. Collection: Chinese Painting and Calligraphy; 10/12-6/16... **The Cloisters**, Fort Tryon Park (923-3700). Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2.50 suggested donation. Master European Drawings from the National Gallery of Ireland; thru 11/25... William Morris: The 150th Anniversary of his Birth; 11/25... Landscape Etchings by Rembrandt, thru 11/25... Manuscripts of Irish Authors; thru 11/25.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $2; seniors and students $1; free Tues. eve. The World of Grandma Moses; thru 10/28.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84... New Toy Gallery... Rooms from the Home of John D. Rockefeller Sr... The City Scene: 1820-1920; thru 10/14... Queens, Courtesans and Cavaliers; thru 1/6... The Circus Comes to Town: Posters on Parade; thru 10/14... New York's Daring; thru 1/6... Banking New York 1784-1829; thru 10/28...The American Academy of Dramatic Arts: Centennial Exhibition; thru 10/28.

MUSEUM OF MODERN ART, 11 W. 53rd St. (708-9400). Daily 11-6, Thurs. til 9. Closed Wed. $4.50; students $3; seniors $2. New West Wing... Color Photographs: Recent Acquisitions, thru Oct... Irving Penn: Retrospective; thru 11/27...'Primitivism' in 20th Century Art: Affinity of the Tribal and the Modern; thru 1/15... Alvar Aalto: Furniture and Glass; thru 11/27.

NATONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $2, seniors and students $1.50. Selections from the Permanent Collection... Arthur B. Carles: Painting With Color; thru 11/4.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12-8 (free 5-8). Tues.-Sun. 12-6. Closed Mon. $2.50; students & seniors $1.50, children free. Leon Golub Retrospective; thru 11/25.

NEW YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5, $2; children 75 cents. The World of Tiffany: The Neustadt Collection of Tiffany Lamps... Five New York Families; thru 11/18... Visions of Liberty; thru 1/13... Watercolors from the Society's Permanent Collection; thru 10/28... Lost in the Shuffle: Playing Cards and Board Games from Bygone Days; thru 11/18... Firefighting on Parade: 1700-1865... The City Comes of Age: The Society Reminisces on its 180th Birthday; thru 2/3...Her Voice Was Heard: Women and Politics in America; thru 12/2.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (661-7220). Daily ex. Sun. 10-6; some collections to 9. Fifty Years of American Poetry; thru 10/31... Censorship: 500 Years of Conflict; thru 11/5... The Center for Book Arts; The First Decade; thru 11/29.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. The Ablah Collection: Six Henry Moore Sculptures, thru 11/30... Shirley Irons: Paintings; thru 11/4... Joseph Ternbach Conservator/Collector; thru 1/13...Activated Walls; thru 11/25.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Tues.-Fri. 10-5, Thurs. to 8 p.m., Sat.-Sun. 1-6. $1; children 50 cents. Treasures from Harlem; thru 1/1... From the Studio: Former Artists-in-Residence, 1984: thru 1/1.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues 1-8, Wed.-Sat. 11-5, Sun. 12-6. $3, seniors $1.50. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... Print Acquisitions 1974-1984; thru 11/25... Blam! The Explosion of Pop, Minimalism, and Performance 1958-1964; thru 12/2...Robert Kushner: Paintings on Paper; thru 12/9.. **Whitney Museum** at Philip Morris, 42nd at Park (878-2550). On 42nd Street: Artists' Visions; thru 12/26.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 10/13 at 10: Fine American Furniture, Silver, and Decorative Arts. On view from 10/6. 10/13 at 2: Highly Important American Furniture from the collection of Dr. C. Ray Franklin. On view from 10/6. **East,** 219 E. 67th St. (570-4141). 10/9 at 10: Furniture, Porcelain, Paintings and Decorative Objects. On view from 10/5. 10/10 at 2: Property from the Estate of Ethel Merman. On view from 10/6. 10/11 at 10 & 2: Fine Jewels. On view from 10/6.

DOYLE—175 E. 87th St. (427-2730). 10/13 at 10: 'Edgewood' the estate of Hilbert Trachman, Wolver Hollow Road, Upper Brookville, L.I. - Furniture, Decorations, Silver, Paintings and Porcelain. On view 10/7,12. (Admission by catalogue only).

PHILLIPS—406 E. 79th St. (570-4830). 10/13 at 10: Aeronautica. On view from 10/6.

SOTHEBY'S—York Ave. at 72nd St. (606-7000). 10/9 at 9:30 & 2, 10/10 at 9:30: Sotheby's Arcade Auctions. On view from 10/4. 10/9 at 10:15 & 2, 10/10 at 10:15: The Marcus and Elizabeth Crahan Collection of Books on Food, Drink and Related Subjects. On view from 10/3. 10/10,11 at 10:15 & 2: 19th & 20th Century American and European Prints, and Old Master Prints. On view from 10/4. 10/12 at 10:15 & 2, 10/13 at 10:15: Fine Chinese Decorative Works of Art, Paintings and Furniture including China Trade Paintings. On view from 10/6. 10/13 at 2: French and Continental Furniture and Decorations. On view from 10/6.

MUSIC & DANCE

MUSIC & DANCE DIRECTORY

Brooklyn Academy of Music (BAM), 30 Lafayette Ave. (636-4100)

Brooklyn Center for the Performing Arts at Brooklyn College, Flatbush and Nostrand Aves. (434-1900)

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7800)

City Center, 131 W. 55th St. (246-8989)

Citicorp Center, Lexington Ave. and 53rd St. (559-2330)

Joyce Theater, 175 Eighth Ave. and 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, six days a week, Tues.-Sun., noon-7 p.m. (from 11 a.m. on Wed. and Sat.), depending on availability. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Monday, October 8

NEW ENGLAND BACH FESTIVAL, Blanche Moyse conductor; with soprano Arleen Auger, mezzo-soprano Jan DeGaetani, tenor Ian Partridge, baritone Sanford Sylvan, tenor Jon Humphrey, baritone William Sharp, baritone David Ripley; the Singing Boys of Pennsylvania, the Blanche Moyes Chorale, and the Bach Festival Orchestra. Bach's *St. Matthew Passion.* Symphony Space at 7:30. $10.

IRIS MARRUS, mezzo-soprano, with pianist Peter Lurye. Works of Copland, Ives, Barber, and Blue Mountain ballads by Paul Bowles. Merkin Concert Hall at 8. $10.

MYRON MYERS, bass, with pianist Kenneth Merrill; violinists Linda Quan and Evan Paris, cellist Myron Lutzke. Bruhns, Ireland, Head, Warlock, C. Armstrong Gibbs, Ibert, Schubert, Britten, Gurney, Busoni. Carnegie Recital Hall at 8. $6.

VAN ZANDT ELLIS, pianist. Beethoven, Chopin, Rachmaninoff, Scriabin. Marymount Manhattan Theater, 221 E. 71st St. (924-7882), at 8. $6.

AMERICAN BRASS QUINTET—"Brass Through the Centuries." Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (678-6888), at 7. Free.

TERRY CHAMPLIN, guitarist, with flutist Connie Grossman. Bach, Debussy, Loeb, Champlin. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

QUEENS STRING QUARTET—Aaron Copland School of Music, Queens College, Kissena Blvd. and L.I.E., Flushing, at 12:30. Free.

Tuesday, October 9

GARRICK OHLSSON, pianist. Ravel, Prokofiev, Bartók, Webern, Barber. Carnegie Hall at 8. $6-$12.50.

ORIN GROSSMAN, pianist. "Interconnections," classical, jazz, and pop, including his transcriptions of Gershwin and Monk. Also works by Bartók, Stravinsky, others. Merkin Concert Hall at 8. $8.

AMY GRANT—"Straight Ahead" concert, with guest Leon Patillo. Radio City Music Hall, Sixth Ave. and 50th St. (757-3100), at 8. $14.50, $16.50.

LAWRENCE FERRARA, classical guitarist. Music of Sor, Dowland, Bach, Albeniz, Rorem, Barrios. Carnegie Recital Hall at 8. $8.

MUIR STRING QUARTET—Haydn's Quartet in b, "Russian"; Wilson's Quartet No. 3; Schubert's Quartet in d, "Death and the Maiden." 92nd Street Y at 8. $7.50-$10.

NEW ENGLAND BACH FESTIVAL ENSEMBLE—Telemann's Quartet in G; Bach's Trio Sonata in e and Trio Sonata in G; J.C. Bach's Quintet in E-flat. Whitney Museum at Philip Morris, Sculpture Court, Park Ave. at 42nd St., at 12:30. Free.

DREW MINTER, countertenor/**WENDY YOUNG,** harpsichordist. Purcell, Lawes, Wilson, Clarke, Ives, Berio, Busoni. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $7.

ROBERT MACDONALD, organist. Music by Sowerby, Vierne, Creston, Franck, Parker, Eben. Trinity Church, Broadway at Wall St., at 12:45. Free.

MARY LOU STEPPACHER, violinist. Lincoln Center Library at 4. Free.

MANHATTAN SYMPHONY ORCHESTRA, George Manahan conductor. Stravinsky's *Petrouchka* Suite; Schumann's Symphony No. 3, "Rhenish." Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

MEREDITH MONK—See Dance, below.

Wednesday, October 10

NEW YORK PHILHARMONIC, Myung-Whun Chung, conductor; pianist Emanuel Ax. Bartók's Dance Suite; Chopin's Piano Concerto No. 2; Dvorak's Symphony No. 3. Avery Fisher Hall at 8. $6-$30.

MUSIC SACRA CHORUS AND ORCHESTRA, Richard Westenburg conductor. Basically Bach Festival. Bach's Mass in g, and Motets "Jesu, Meine Freude" and "Singet dem Herrn." Central Presbyterian Church, Park Ave. and 64th St., at 7:30. $10.

HANSFORD JOHNSON, guitarist/**JANNA MILLS,** pianist (N.Y. debuts). Solos and duets by Handel, Sor, Ponce, Vivaldi, and 20th-century British composers. Carnegie Recital Hall at 8. $8.

TRIO CHANTECLAIRE—Music of Poland, from 1400 to 1650, for voice and period instruments. St. Michael's Hall, 225 W. 99th St., at 8. $6.

BRIDGET CONRAD, pianist. Lincoln Center Library at 4. Free.

SERGEI MATUSEWITCH, accordionist. Bach, Brahms, Sarasate, others. Stephen Wise Synagogue, 30 W. 68th St., at 1:30. Free.

CURTIS RAYAM, tenor/**ZAIDEE PARKINSON,** pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

MADELINE BRUSER, pianist. Bach, Chopin, Ravel. St. Ann and the Holy Trinity Church, Clinton and Montague Sts., Brooklyn Heights, at 12:30. Free.

BARBARA MALLOW, cellist/**MOREY RITT,** pianist. Aaron Copland School of Music, Queens College, Kissena Blvd. and L.I.E., at 12:30. Free.

Thursday, October 11

NEW YORK PHILHARMONIC—See 10/10.

ROSALYN TURECK, pianist. "Bach by Tureck." Program includes Two Sinfonias, the Bach-Busoni *Chaconne in d, and Two-Part Inventions in C and in* d. Carnegie Hall at 8. $6-$12.50.

YOUNG UCK KIM, violinist/**PETER SERKIN,** pianist. Mozart Sonatas, K. 296, 377, 301, 380. Metropolitan Museum at 8. $12.

LINDA KOBLER, harpsichordist, with guitarist Sharon Isbin. Royer, Glinsky, Bach, D. Scarlatti. Carnegie Recital Hall at 8. $6.

JEFFREY OSBORNE, with Patrice Rushen. Radio City Music Hall, Sixth Ave. and 50th St. (757-3100), at 8. $17.50-$22.

SARAH BRINK, harpsichordist. Sweelinck, Frescobaldi, F. Couperin, Corri. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

DAVID HIGGS, organist. Liszt, Hampton, Bach. St. Paul's Chapel, Columbia U., Broadway at 116th St., at noon. Free.

FEI-PING HSU, pianist. Olympic Tower, Fifth Ave. and 51st St., at 5:30. Free.

THE RETURN OF THE JAM SESSION—Billy Taylor, Herb Ellis, Al Grey, Buddy Tate, George Duvivier, Joe Morello, and surprise guests. N.Y.U. Loeb Student Center, 566 LaGuardia Pl. at Washington Sq. So. (598-2027), at 8. $7.50.

IK-HWAN BAE, violinist/**TOBY HOFFMAN,** violist/**CHARLES CURTIS,** cellist/**DIANE WALSH,** pianist. Mozart, Schumann, Chopin. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $7.

Friday, October 12

EUGENE FODOR, violinist, with pianist Joseph Villa. Mozart, Brahms, Prokofiev, Corigliano. Carnegie Hall at 8. $6-$12.50.

NEW YORK PHILHARMONIC—At 2. See 10/10.

JUILLIARD ORCHESTRA, Jorge Mester conductor; violinist Robert McDuffie. Albeniz's *Iberia;* Schuman's Violin Concerto; Bartók's Concerto for Orchestra. Avery Fisher Hall at 8. Free.

ORCHESTRA OF OUR TIME, Joel Thome *conductor;* mezzo-soprano Maureen McNalley; pianist Andrew Willis. Henze's *El Rey de Harlem* (U.S. premiere); Earle Brown's *Syntagem Three;* Crumb's *A Little Suite for Christmas, AD 1979.* Cooper Union, Third Ave. and 7th St. (741-5767), at 8. Donation.

ROBERTA RUST, pianist. Carnegie Recital Hall at 8. $7.50.

JEFFREY OSBORNE.—See 10/11.

DARREL IRVING, guitarist. De Narvaez, de Visee, Granados, Villa-Lobos, and his own works. Pleiades Gallery, 164 Mercer St. (226-9093), at 8. $3.

EXPRESSIONS '84—See Dance, below.

JOHN CARPENTER, pianist. Lincoln Center Library at 4. Free.

AMERICAN STRING QUARTET—Mozart, Janacek, Beethoven. Manhattan School of Music, Broadway at 122nd St., at 8. Free.

MILTON CARDONA, with the Oru del Eya Aranla Ensemble. Religious music of the Yorubas. New Jazz at the Public, 425 Lafayette St. (598-7150), at 8. $10.

DOC CHEATHAM, trumpet. Jazz at Noon, a jam session. Freddy's, 308 E. 49th St., at 12. $4.

VIENNA JOHANN STRAUSS ORCHESTRA, Kurt Woss conducting. Polkas, marches, and waltzes, by the Strauss family, von Suppe, others. Lehman Center, CUNY, Bedford Park Blvd. West, Bronx (960-8833), at 8. $11-$15.

EVELYN GOLZ, pianist. Graduate-student recital. Aaron Copland School of Music, Queens College, L.I.E. and Kissena Blvd., Flushing, at 2:30. Free.

VINCE BRENNAN/PAT DISQUE—Irish music on recorder and mandolin. Good Coffee House, 53 Prospect Park West, Brooklyn (768-2972), at 9. $4.

Saturday, October 13

ORPHEUS, with violinist Gidon Kremer. Handel's Concerto Grosso, Op. 3, No. 1; Mozart's Violin Concerto No. 2; Schnittke's Moz-Art à la Haydn; Mendelssohn's Symphony No. 8. Carnegie Hall at 8. $6-$12.50.

NEW YORK PHILHARMONIC—See 10/10.

HORACIO GUTIERREZ, pianist. Haydn, Schumann, Ravel, Liszt. Washington Irving High School, Irving Pl. and 16th St. (586-4680), at 8. $2.

THE ENSEMBLE FOR EARLY MUSIC, Frederick Renz conductor. Basically Bach Festival. Cantata 152; C.P.E. Bach's *The Hamlet Fantasy.* Central Presbyterian Church, Park Ave. and 64th St., at 7:30. $10.

KAIJA SAARIKETTU, violinist (American debut). Englund, Debussy, Bach, Prokofiev. Carnegie Recital Hall at 2. $9.

VITO AND THE SALUTATIONS, THE CADILLACS, with Arlene Smith and the Chantells, the Jyve Fyve, the Capris, the Happy Daze Band, and the Dreamlovers. Doo-wop and nostalgia. Radio City Music Hall, Sixth Ave. and 50th St. (757-3100), at 8. $15, $17.50.

SUZUKI MUSICIANS—Ten students, ages 5-14, perform works for violin, cello, and piano by Mendelssohn, Bach, Fauré, Eccles, others. Carnegie Hall at 3. $5-$10.

REGGIE WORKMAN, jazz bassist. Carnegie Recital Hall at 8:30. $10.

SANTIAGO RODRIGUEZ, pianist. Rameau, Mozart, Brahms, Chopin, Ginastera. 92nd Street Y at 8. $7.50-$10.

BOBBIE GLOVER, tenor. Handel, Tosti, Schumann, Strauss, Johnson, Boatner, Burleigh. Merkin Concert Hall at 9. $10.

MIKIS THEODORAKIS—Greek music. Madison Square Garden Felt Forum, at 8. $15-$30.

TRIBUTE TO CHEO FELICIANO—Salsa music by the Joe Cuba Sextet, Willie Colon, Hector LaVoe, others. Madison Square Garden at 8. $10-$20.

LENORE ENGDAHL, pianist. Carnegie Recital Hall at 5:30. $6.

DANIELLE WOERNER, soprano, with the Laurentian String Quartet, clarinetist Jean Kopperud, flutist Elizabeth Brown, oboist Vivian Burdick, pianist Robert Barrows. A. Scarlatti, Chausson, Beethoven, Schubert, Luening. St. Michael's Hall, 225 W. 99th St., at 8. $6.

SWEET HONEY IN THE ROCK, with the Marie Brooks Children's Dance Theater, Rejoice, and break dancers from the La Rocque Bey Dance Workshop. "Contemporary Expressions—The Traditions Live On!" Expressions '84, program of gospel, blues, and Afro-West Indian dance. Symphony Space at 8. $10.

MILA DE COSTA, vocalist. Lincoln Center Library at 2:30. Free.

ARTHUR GREENE, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

JOE AND ANTOINETTE MCKENNA—Music of Ireland. Alternative Museum, 17 White St. (966-4444), at 8. $7.

KLEZMER GROUP—Yiddish folk music, southern ragtime, and more. Union Square Park, 17th St. and Union Square, at noon. Free.

CARLO BERGONZI, tenor, with pianist John Wustman. Arias and songs by Verdi, Bellini, Donizetti, Tosti, Boito, Rossini, Cairone. Whitman Hall, Brooklyn Center at Brooklyn College, at 8. $8-$15.

JAMES GALWAY, flutist. Schubert, Prokofiev, Sancan. Queens College, Colden Center, Kissena Blvd. and L.I.E., Flushing (793-8080), at 8:30. Sold out.

GIORA FEIDMAN TRIO—From the klezmer to the classics. Queensborough Community College, 56th Ave. and Springfield Blvd., Bayside (631-6311), at 8. $8-$12.

HAYDN-MOZART CHAMBER ORCHESTRA, with the Dover Quintet. Works by Mozart, Rossini, Ibert, Gabrieli, and Joplin. St. James Cathedral, Jay and Tillary Sts., Brooklyn, at 8. $7.50.

Sunday, October 14

ACADEMY OF ST. MARTIN-IN-THE-FIELDS, Iona Brown director. Vivaldi's *The Four Seasons;* Mozart's Divertimento in D, K. 136; Shostakovich's Chamber Symphony, Op. 110a. Avery Fisher Hall at 3. $9-$17.50.

AMERICAN SYMPHONY ORCHESTRA, José Serebrier conductor; the Collegiate Chorale. Miranda's *American Fanfare;* Ives's Symphony No. 4; Tchaikovsky's Symphony No. 4. Carnegie Hall at 3. $6-$17.50.

FOR THE LOVE OF MUSIC—Spohr's Sonata for Harp and Flute; Mozart's Horn Quintet; Franck's Piano Quintet. Merkin Concert Hall at 3. $9.

POMERIUM MUSICES—"Fleurs du Printemps: Voices of the Early Renaissance." A cappella program with works by Dufay, Ockeghem, Desprez, others. Merkin Concert Hall at 8. $8.50.

MELIORA QUARTET, with the Cleveland Quartet. Beethoven's Quartet in F, Op. 18, No. 1; Bartók's Quartet No. 2, Op. 17; Mendelssohn's Octet, Op. 20. Alice Tully Hall at 8. $6, $8.

MIKIS THEODORAKIS—See 10/13. At 7:30.

DOUGLAS ASHLEY, pianist. Ramey, Haydn, Rochberg, Schumann, Corigliano. 92nd Street Y at 3. $5.50, $7.50.

PHILIP HOSFORD, pianist. Ravel, Copland, Beethoven, Brahms, Scriabin. Carnegie Recital Hall at 5:30. $8.

MARA MIROPOLSKAYA, pianist. Carnegie Recital Hall at 2. $7.

JEROME KERN TRIBUTE—Pianists Steven and Nadya Gordon, Kaye Ballard, Liliane Montevecchi, Steve Ross, and many more. At the newly refurbished Town Hall, at 4. $15-$40.

SCANDINAVIAN-AMERICAN CHAMBER ORCHESTRA—New-York Historical Society, C.P.W. and 77th St. (873-3400), at 2. Free with museum admission, $2.

ALISTAIR ANDERSON/STEEL SKIES—Music of the British Isles and Ireland. Alternative Museum, 17 White St. (966-4444), at 8. $8.

TOKYO STRING QUARTET—Mozart's Quartet in D, "Hoffmesiter"; Beethoven's Quartet No. 11, "Serioso"; Brahms's Quartet No. 3. Lehman Center, CUNY, Bedford Park Blvd. West, Bronx (960-8833), at 3. $10.

THE WESTERN WIND—Vocal sextet, with Shaker tunes, spirituals, and music by Handy and Ellington. Wave Hill, 675 W. 252nd St. (549-2055), at 3. $7.

CHRIS COSTANTAKOS, violinist, with members of the Brooklyn Chamber Orchestra. Mozart's *Eine Kleine Nachtmusik;* Rimsky-Korsakov's Quintet in B-flat; Beethoven's Sonata in G, Op. 30, No. 3; Weber's Quintet in B-flat, Op. 34. Assembly Hall of Flatbush-Tompkins Bldg., E. 18th St. and Dorchester Rd., Brooklyn at 3:15. $5.

ROBERT FLEISCHER TRIO—Classical and original works. Brooklyn Museum, 200 Eastern Pkwy., at 2. Free with museum donation.

IK-HWAN BAE, others. See 10/11. At 4.

CONCERTS IN CHURCHES—Walter Hilse, organist; Buxtehude, Bach, Brahms, Mendelssohn. Epiphany and St. Simon, Ave. M and E. 29th St., Brooklyn, at 4; $5. . . Omega Ensemble; Beethoven, Van Winter, Glinka. Fifth Ave. Presbyterian, 55th St., at 2:30. $3. . . Stanislav Kotyza, baritone, with pianist Jan Kasparova. Jan Hus Presbyterian, 351 E. 74th St., at 4:30; $5. . . New York Consort of Viols, with harpsichordist Louis Bagger; Bach program, including three viola da gamba sonatas and Fourteen Canons. Madison Ave. Presbyterian, at 73rd St., at 4; $5. . . Alice Artzt, guitarist; Dowland, Weiss, Buxtehude, Duarte, Ponce, others. St. Michael's Hall, 225 W. 99th St., at 3; $5. . . St. Peter's, Lexington Ave. and 54th St. At 5: Jazz Vespers, with the Alexis Parson Trio. At 7: Revella Hughes; $5.

Opera

New York City Opera
At the New York State Theater

TO NOVEMBER 18—$5.50-$35. Note: Foreign-language operas are subtitled in English. Thurs., 10/11, at 7: Sondheim's *Sweeney Todd, the Demon Barber of Fleet Street* (in English), Paul Gemignani conducting (debut); with Timothy Nolen (debut), Rosalind Elias (debut), Munro, Adair Lewis (debut), Groenendaal, Paul Binotto (debut), Dansby, Lankston, Siena; premiere of new production, directed by Harold Prince; scenery by Eugene Lee, costumes by Franne Lee, lighting by Ken Billington, choreography by Larry Fuller. *Sweeney Todd* continues with the same cast, 10/13 at 2 (except Castle for Elias), 10/13 at 8, 10/14 at 7. Also 10/12 at 8, with Wexler, Groenendaal, Castle, Woods, Lewis, Binotto, Dansby, Lankston, Siena; and 10/14 at 1, same cast except Nolen for Wexler.

Metropolitan Opera
At the Metropolitan Opera House

TO APRIL 20—$13-$70. 10/8 at 8: Tchaikovsky's *Eugene Onegin,* Jarvi conducting; with Cotrubas, Nucci, Popov, Haugland, Ciurca. 10/9 at 8: Offenbach's *Les Contes d'Hoffmann,* Rudel conducting; with Lewis, Bradley, Merritt, Jones, Bybee, Morris, Velis, Laciura, Macurdy. 10/10 at 7: Wagner's *Lohengrin,* Levine conducting; with Tomowa-Sintow, Marton, Domingo, Meredith, Haugland. 10/11 at 8: Verdi's *Rigoletto,* Santi conducting; with Quilico, Devia, Raffanti, Conrad, Clark, Berberian. 10/12 at 8: *Eugene Onegin;* same as 10/8, except Kopchak for Haugland. 10/13 at 1:30: *Les Contes d'Hoffmann,* with Shicoff, Malfitano, Bybee, Fredricks, Velis, Laciura, Berberian. 10/13 at 7: *Lohengrin;* same as 10/10, except Nentwig for Meredith.

Other

A LIFE FOR THE TSAR, by Glinka. Opera Orchestra of New York, Eve Queler conductor; with Martti Talvela, Jirina Markova, Chris Merritt, Ortrun Wenkel; Mendelssohn Club of Philadelphia. Carnegie Hall, 10/14 at 7:30. $10-$30. Also at Lehman Center, Bronx, with different artists; 10/11 at 8; $10-$14.

OPERAWORKS—David Leighton conductor. 10/8, 10, 13 at 8: Mozart's *Le Nozze di Figaro.* 10/9, 11 at 8: Maxwell Davies's *The Martyrdom of St. Magnus,* with Hilda Harris, David Eisler. 10/12 at 8: Crumb's *Ancient Voices of Children, Voice of the Whale,* and *Night of Four Moons;* Genet's *The Maids* (the play). Larry Richardson's Dance Gallery, 242 E. 14th St. (254-4881). $15.

CAVALLERIA RUSTICANA, by Mascagni/**PAGLIACCI,** by Leoncavallo. Amato Opera, 319 Bowery (228-8200). 10/13 at 7:30; 10/14 at 2:30. $8.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). 10/10-11/18, Romberg's *The New Moon;* new production. Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. $10-$16.50.

PATIENCE, by Gilbert and Sullivan. Richmond Theatre Collection, at Faith Methodist Church, Castleton and Heberton Aves., Port Richmond, S.I. (727-0467). 10/12, 13, 14, 19, 20, 21, 26, 27 at 8; 10/28 at 3. $6; students, seniors, $5

THE MAGIC FLUTE, by Mozart. The Opera Stage of the Brooklyn Lyric Opera, performance in English. Holy Name Auditorium, Amsterdam Ave. and 96th St. (837-1176). Sun. at 3 thru 11/11. $4.

DONA FRANCISQUITA, a zarzuela by Vives and de Vega. Repertorio Español, 138 E. 27th St. (889-2850). 10/14, 28, 11/4 at 3; 10/20, 11/1, 10 at 8. $12.

Dance

Dance Theatre of Harlem
At City Center

THRU OCTOBER 14—$8-$27. 10/9 at 8, 10/14 at 2: *The Four Temperaments, Giselle.* 10/10 at 8, *Songs of Mahler, Fall River Legend, Dougla.* 10/11 at 8, 10/13 at 2: *Square Dance, Wingborne, Mirage, Banda.* 10/12, 13 at 8: *Manifestations, Voluntaries, Firebird.*

Erick Hawkins Dance Company
At the Joyce Theater

OCTOBER 10-21—$17. 10/10 at 7: *Angels of the Inmost Heaven; The Joshua Tree, or Three Outlaws; Hurrah!* 10/11 at 8, 10/13 at 2: *Agathlon, Summer-Clouds People, Plains Daybreak.* 10/12 at 8: *Angels of the Inmost Heaven, God's Angry Man—The Passion Play of John Brown, Summer-Clouds People, Heyoka.* 10/13 at 8: *Angels of the Inmost Heaven, God's Angry Man, Plains Daybreak, Hurrah!* 10/14 at 2: *Hurrah!, Plains Daybreak, Parson Weems & The Cherry Tree, Etc.* 10/14 at 7:30: *Summer-Clouds People; The Joshua Tree, or, Three Outlaws; Plains Daybreak.* 10/16 at 8: *Summer-Clouds People, Trickster Coyote, Joshua Tree, Hurrah!* 10/17 at 8: *Angels of the Inmost Heaven, God's Angry Man, Joshua Tree, Summer-Clouds People.* 10/18 at 8: *Agathlon, Trickster Coyote, Joshua Tree, Heyoka.*

Other

JOHN CARRAFA—Premiere of Carrafa's *12-31-99,* an evening-length performance, a choreographic debut for the dancer. D.T.W.'s Bessie Schönberg Theater, 219 W. 19th St. (924-0077) 10/11-13 at 8, 10/14 at 3. $7.

MEXICAN REPERTORY DANCE COMPANY—Works from many states of Mexico. Center for Inter-American Relations, 680 Park Ave. at 68th St. (249-8950). 10/10 at 8. Free. Preceded at 7 by films on Mexican dance.

EXPRESSIONS '84—The African Connection/Caribbean Traditions. A Touch of Folklore and More, the Ibo Dancers of Haiti, Los Pleneros de la 21, and La Cofradia. Symphony Space, 10/12 at 8. $12.50.

ANNUEL DOWDELL/LUCY RUMACK—*Dances: Current and Obsolete.* Ethnic Folk Arts Center, 179 Varick St. (410-9422). 10/13-15 at 8:30. $6.

REMY CHARLIP—*Ten Men,* a work performed by his company that includes all permutations of ten; with music by Stuart Dempster. Lucas Hoving is among the dancers. Next Wave Festival at Brooklyn Academy of Music. 10/17 at 7, 10/18-20 at 8, 10/21 at 2 and 7. $10.

BARBARA JO FLEMING/SUSAN HOGAN—Their dances "Contraception" and "Quantity," plus two works in progress. Children's Dance Theater, 133 W. 21st St. (388-5885). 10/14, 15 at 7:30. Free.

SUSANA HAYMAN-CHAFFEY—"Personal Documents," her performance piece; music by Yasunao Tone. Cunningham Dance Studio, 55 Bethune St. (924-0077), 10/12, 13 at 9. $7.

DIANE MARTEL—Post-funk experimental dance, with guest dancers. BACA Downtown Cultural Center, 111 Willoughby St., Brooklyn (596-2222). 10/13 at 8. $5.

MEREDITH MONK AND PING CHONG—American premiere of their collaboration *The Games,* a "science-fiction spectacle." Next Wave Festival at Brooklyn Academy of Music. 10/9 at 7, 10/10-13 at 8, 10/14 at 2 and 7. $8-$20.

RIVERSIDE DANCE FESTIVAL—10/10, 12 at 8, 10/13, at 2: Jubilation! Dance Company offers *Aisatnaf, Mama Rose, Gula Matari, Flack, Once Upon a Music Box, Partners.* 10/11, 13, 14 at 8: the Izulu Dance Theatre presents *Umndeni—The Family,* by Thuli Dumakude. Theater of the Riverside Church, 120th St. and the Drive (864-2929). $7.

SANJUKTA PANIGRAHI—Indian Orissi dance, inspired by the temples of Orissa. The Asia Society, 725 Park Ave. (288-6400). 10/10, 11 at 8. $20.

PILOBOLUS—Queens College, Kissena Blvd. and L.I.E. (793-8080), 10/14 at 7:30. $11-$14.

WENDY WOODSON/ACHIM NOWAK—*A Disappearance,* a new-wave mystery tale, with sound score by Robin Rose. Performance Space 122, 150 First Ave. at 9th St. (477-5288). 10/12-14 at 9. $6.

TELEVISION

Daytime, Oct. 10-12 and 15-16

② WCBS
212-975-4321
④ WNBC
212-664-4444
⑤ WNEW
212-535-1000
⑦ WABC
212-887-7777
⑨ WOR
212-764-7000
⑪ WPIX
212-949-1100
⑬ WNET
212-560-2000
㉑ WLIW
516-454-8866
㉛ WNYC
212-669-7800
Ⓗ HOME BOX OFFICE
212-484-1100
Ⓝ UPTOWN
212-942-7200
Ⓢ SHOWTIME
212-708-1600
Ⓦ WOMETCO (WHT)
800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
② Daybreak
④ Today in New York
⑤ New Zoo Revue
⑦ News
⑪ Civic Programming
Ⓢ Tue/Crosby, Stills & Nash in Concert

6:30
② ④ News
⑤ Popeye
⑨ Jimmy Swaggart
⑪ Great Space Coaster
Ⓗ Wed, Tue/Movie: A Boy Named Charlie Brown
Thu/Movie: Gizmo!
Mon/National Geographic Special: Sands of Namib
Ⓢ Wed/Thunderbirds 2086
Thu/Movie: The Secret of the Golden Dragon
Fri/Movie: Oklahoma!
Mon/Island of Nevawuz

7:00
② Morning News
④ Today
⑤ Bugs and Porky
⑦ Good Morning America
⑨ 700 Club
⑪ Scooby Doo
Ⓗ Fri/We Think the World Is Round

7:30
⑤ He-Man and the Masters of the Universe I
⑪ Heathcliff
Ⓗ Fri/Movie: Foolin' Around
Mon/We Think the World Is Round
Ⓢ Mon/Movie: Never Say Never Again (cc)

8:00
⑤ Woody Woodpecker
⑨ Civic Programming
⑪ Superfriends
Ⓗ Wed/Fraggle Rock
Thu/Movie: Hooper
Mon/Movie: Gizmo!
Tue/Movie: I Go Pogo
Ⓢ Wed/Faerie Tale Theatre (cc)
Tue/Movie: Table for Five

8:30
⑤ Plastic Man
⑨ Straight Talk
⑪ Tom and Jerry
Ⓗ Wed/Movie: Still of the Night
Ⓢ Thu/A Tale of Two Cities

9:00
② All New Let's Make a Deal
④ Donahue
⑤ I Love Lucy
⑦ Morning Show
⑪ Happy Days
Ⓢ Wed/D.C. Beach Party—A Musical Celebration
Fri/Making Michael Jackson's "Thriller"
Ⓦ Wed/Movie: The Survivors
Thu/Movie: Twilight Time
Fri/Movie: American Pop
Mon/Movie: Max Duggan Returns
Tue/Movie: Time Stands Still

9:30
② Anything for Money
⑤ WKRP in Cincinnati
⑨ News
⑪ Laverne & Shirley
Ⓗ Fri/"And If I'm Elected . . . " II
Mon/Video Jukebox
Tue/The Investigators

10:00
② $25,000 Pyramid
④ Facts of Life
⑤ Welcome Back, Kotter
⑨ Romper Room and Friends
⑪ Fish
Ⓗ Wed/Movie: Table for Five
Thu/Movie: Jimmy the Kid
Fri/Movie: Oklahoma!
Mon/Movie: Blue Skies Again
Tue/Pat Benatar in Concert
Ⓢ Wed/Movie: Ambush
Thu, Mon/Movie: The Hook
Fri/Movie: The Secret Life of Walter Mitty
Tue/Movie: Cry Terror

10:30
② Press Your Luck
④ Sale of the Century
⑤ All in the Family (except Fri)
Fri/Healthbeat Magazine
⑦ New $100,000 Name That Tune
⑪ Family

11:00
② Price Is Right
④ Wheel of Fortune
⑤ The Waltons
⑦ Trivia Trap
⑨ Partridge Family
Ⓗ Tue/Movie: Never Say Never Again (cc)
Ⓦ Public Affairs

11:30
④ Scrabble
⑦ Family Feud
⑨ Bewitched
⑪ Best Talk in Town
Ⓗ Wed/Crystal Gayle in Concert
Thu/Movie: Space Raiders
Mon/Movie: Still of the Night

12 **NOON**
② Body Language (except Tue)
Tue/Taking Advantage
④ Super Password
⑤ Midday
⑦ Ryan's Hope
⑨ ⑪ News
Ⓗ Wed/The Investigators
Ⓢ Wed/Movie: The Man From Snowy River
Thu/Crosby, Stills & Nash in Concert
Fri/Movie: The Wiz
Mon/Movie: Hercules (cc)
Tue/Movie: Honkytonk Man
Ⓦ Wed/Movie: The Verdict
Thu/Movie: Gloria
Fri/Movie: The Big Chill
Mon/Movie: Star Chamber
Tue/Movie: M

12:30
② Young and the Restless
④ Search for Tomorrow
⑦ Loving
⑪ Wed/Movie: McQ (1974). John Wayne, Diana Muldaur.
Thu/Movie: Donovan's Reef (1963). John Wayne, Lee Marvin.
Fri/Movie: Angel and the Badman (1947). John Wayne, Gail Russell.
Mon/Movie: The Lost World (1960). Michael Rennie, Jill St. John.
Tue/Movie: Planet Earth (1974). John Saxon, Diana Muldaur.
Ⓗ Wed/Pat Benatar
Fri/Movie: Krull

1:00
④ Days of Our Lives
⑤ Hour Magazine
⑦ All My Children
⑨ The Saint
Ⓗ Mon/Movie: Space Raiders

1:30
② As the World Turns
Ⓗ Wed/Movie: The Chosen
Thu/Movie: I Go Pogo
Tue/Remember When

2:00
④ Another World
⑤ News
⑦ One Life to Live
⑨ Joker's Wild
⑪ Tue/TBA
Ⓢ Wed/Movie: Dodsworth
Thu/Movie: The Golden Seal
Mon/Movie: The King's Thief
Tue/Movie: Reunion in Vienna
Ⓦ Fri/Movie: Time Stands Still
Mon/Movie: The Personals
Tue/Movie: Twilight Time

2:15
⑤ Popeye
Ⓦ Thu/Movie: Towering Inferno

2:30
② Capitol
⑤ Flintstones
⑨ Tic Tac Dough
⑪ Wed-Fri/Jetsons
Tue/Battle of the Planets
Ⓗ Thu/Movie: The Promise
Fri/Pat Benatar in Concert
Mon/Movie: Oklahoma!
Tue/Movie: The Chosen
Ⓢ Fri/Movie: A Boy Named Charlie Brown
Ⓦ Wed/Movie: Silver Dream Racer

3:00
② Guiding Light
④ Santa Barbara
⑤ Inspector Gadget
⑦ General Hospital
⑨ Dating Game
⑪ Superfriends

3:30
⑤ Woody Woodpecker and Bugs Bunny (except Fri)
Special: Rose Petal Place (Animated)
⑨ Newlywed Game
⑪ Heathcliff
Ⓗ Wed/Best Legs in the Eighth Grade
Fri/We Think the World Is Round
Ⓢ Mon/Righteous Apples
Ⓦ Mon/Movie: The Last Unicorn
Thu/Movie: Magical Mystery Tour

4:00
② Rockford Files (except Tue)
Tue/Body Language
④ Love Connection
⑤ Fat Albert and the Cosby Kids
⑦ Edge of Night
⑨ Wed/Movie: Cannonball (1976). David Carradine, Veronica Hamel.
Thu/Movie: Coogan's Bluff (1968). Clint Eastwood, Lee J. Cobb.
Fri/Movie: Good Guys Wear Black (1979). Chuck Norris, Anne Archer.
Mon/Movie: Exodus (1960). Paul Newman, Eva Marie Saint. Part 1.
Tue/Movie: Exodus (1960). Paul Newman, Eva Marie Saint. Part 2.
⑪ Voltron
⑬ Sesame Street (cc)
Ⓗ Fri/Fraggle Rock
Ⓢ Wed/Faerie Tale Theatre
Thu/Movie: The Secret of the Golden Dragon
Fri/Righteous Apples
Mon/Thunderbirds 2086
Tue/Movie: The Mine and the Minotaur
Ⓦ Fri/Movie: Monsignor
Tue/Movie: Magical Mystery Tour

4:30
② Tue/CBS Schoolbreak Special: Hear Me Cry (1984). Robert McNaughton, Lee Montgomery. When stressful situations become too much for two high school boys to handle, they see suicide as their only relief.
④ People's Court
⑤ He-Man and the Masters of the Universe II
⑦ Wed/ABC **Afterschool Special:** Out of Step (1984). Terry Donahoe, Johann Carlo. The story of two girls, both talented performers, with very different personalities. (cc)
Thu–Tue/New York Style
⑪ Happy Days
Ⓗ Wed/Fraggle Rock
Thu/Movie: Gizmo!
Fri/Movie: Misty
Tue/Movie: A Boy Named Charlie Brown
Ⓢ Fri/Movie: The Mine and the Minotaur
Ⓦ Wed/Movie: Star Chamber

5:00
② ④ ⑦ News
⑤ Dukes of Hazzard
⑪ Little House on the Prairie
⑬ Electric Company
Ⓗ Wed/Movie: A Boy Named Charlie Brown
Mon/Movie: Gizmo!
Ⓢ Wed/Movie: Honkytonk Man
Tue/Movie: Table for Five
Ⓦ Thu, Mon/Movie: Last Holiday
Tue/Movie: Pink Motel

5:30
② Tue/News
⑬ Reading Rainbow (cc)
Ⓢ Fri/Movie: Never Say Never Again (cc)
Mon/Movie: The Wiz

Evening, Oct. 10-12 and 15-16

Wed., Oct. 10

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Hart to Hart
⑪ Benson
⑬ New Jersey Nightly News
㉑ Motorweek
Ⓗ Movie: Still of the Night

6:30
⑤ One Day at a Time
⑪ Barney Miller
⑬ Nightly Business Report
㉑ Magic of Oil Painting
㉛ News From City Hall
City Comment
Ⓦ News

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Dallas
⑪ Jeffersons
⑬ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ Working Women
Ⓢ D.C. Beach Party—A Musical Celebration
Ⓦ Movie: Pink Motel

7:30
② Wheel of Fortune
④ Family Feud
⑤ All in the Family
⑦ Entertainment Tonight
⑪ News
㉑ Nightly Business Report
㉛ New Tech Times

8:00
② Charles in Charge
④ Baseball: 1984 World Series: Game 2
⑤ Rituals
⑦ Fall Guy
⑨ News Nine: Prime Time
⑪ Movie: Squirm (1976). John Scardino, Jean Sullivan. Sand worms invade a town. No one is safe.
⑬ The Brain (Premiere)

㉑ All Creatures Great and Small
㉛ The Constitution: That Delicate Balance
Ⓗ **Movie:** Table for Five
Ⓝ **Movie:** Moonlighting
Ⓢ **Movie:** *The Man From* Snowy River

8:30
⑤ P.M. Magazine
⑨ **Movie:** The Misfits (1961). Marilyn Monroe, Clark Gable.
Ⓦ **Movie:** The Verdict

9:00
② **Movie:** Attack on Fear (1984). Paul Michael Glazer, Linda Kelsey. A dedicated couple use their small-town newspaper to bring attention to, and investigate the activities of a Synanon community. Based on a true story.
⑤ Merv Griffin
⑦ Dynasty (cc)
⑬ Smithsonian World (cc)
㉑ To the Manor Born
㉛ *John* Calloway Interviews: Mayor Ed Koch

9:30
㉑ Bless Me Father

10:00
⑤ ⑪ News
⑦ Hotel (cc)
⑬ The Eleanor Roosevelt Story
㉑ Good Neighbors
㉛ Hispanics Meeting the Challenge
Ⓗ Pat Benatar in Concert
Ⓝ **Movie:** Woman in the Dunes
Ⓢ **Movie:** Cross Country

10:30
⑪ News
㉑ Hitchhiker's Guide to the Galaxy, Part 4

11:00
② ④ ⑦ News
⑤ Taxi
⑨ Phil Silvers
⑪ Odd Couple
㉑ Tony Brown's Journal
Ⓗ The Investigators
Ⓦ **Movie:** For Richer, for Poorer

11:30
② *Magnum,* P.I.
④ Tonight
⑤ Charlie's Angels
⑦ Nightline
⑨ Burns and Allen
⑪ Honeymooners
⑬ MacNeil/Lehrer Newshour
㉑ Latenight America
Ⓗ **Movie:** The Final Option

11:45
Ⓢ **Movie:** Honkytonk Man

12 **MIDNIGHT**
⑦ Eye on Hollywood
⑨ Hawaii Five-O
⑪ Star Trek

12:15
Ⓝ **Movie:** Seeing Red

12:30
② **Movie:** Transplant (1979). Kevin Dobson, Melinda Dillon.
④ David Letterman
⑤ Starsky and Hutch
⑦ Entertainment Tonight
Ⓦ **Movie:** The Survivors

1:00
⑦ **Movie:** White Warrior (1961). Steve Reeves.
⑨ The Saint
⑪ Twilight Zone
1:30
④ Jeopardy
⑤ Hogan's Heroes
⑪ News

1:40
Ⓗ **Movie:** Still of the Night

1:50
Ⓢ **Movie:** Paradise

2:00
② News
④ Sally Jessy Raphael
⑤ **Movie:** The Lives of Jenny Dolan (1975). Shirley Jones.
⑨ Joe Franklin
⑪ *Emergency!*

2:30
④ Mary Tyler Moore
Ⓦ **Movie:** Warlords of the 21st Century

3:00
④ Mary Tyler Moore
⑨ **Movie:** Where the Bullets Fly (1966). Tom Adams, Dawn Addams.
⑪ Kung Fu

3:15
Ⓗ **Movie:** Table for Five

3:30
④ Mary Tyler Moore
Ⓢ D.C. Beach Party—A Musical Celebration

4:00
④ Here's Lucy

4:04
⑤ CMESat
⑪ Abbott and Costello

4:30
④ Here's Lucy
⑪ Biography
Ⓢ **Movie:** *Dodsworth*

4:34
⑤ CMESat

5:00
④ More Real People
⑨ News
⑪ Life of Riley

5:20
Ⓗ *Pat Benatar in Concert*

5:30
④ Twenty-Minute Workout
⑦ Morning Stretch
⑨ Joe Franklin
⑪ News

Thu., Oct. 11

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ *Hart to Hart*
⑪ Benson
⑬ New Jersey Nightly News
㉑ Bits, Bytes and Buzzwords
Ⓗ **Movie:** Hooper
Ⓢ **Movie:** Young Frankenstein

6:30
⑤ One Day at a Time
⑪ Barney Miller
⑬ Nightly Business Report
㉑ New Tech Times
㉛ News From City Hall City Comment
Ⓦ News

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Dallas
⑪ Jeffersons
⑬ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ European Journal
Ⓦ **Movie:** Come Back to the 5 & Dime, Jimmy Dean, Jimmy Dean

7:30
② Wheel of Fortune
④ Family Feud
⑤ All in the Family
⑦ Entertainment Tonight
⑪ News
㉑ *Nightly Business* Report
㉛ Motorweek

8:00
② Magnum, P.I.
④ The Cosby Show
⑤ Rituals
⑦ People Do the Craziest Things
⑨ News Nine: Prime Time
⑪ **Movie:** Flood! (1976). Roert Culp, Martin Milner.
⑬ Women in Art: Mary Cassatt
㉑ *Long Island Week*
㉛ Heritage: Civilization and the Jews
Ⓗ Inside the NFL
Ⓝ **Movie:** The Ritual
Ⓢ **Movie:** Betrayal

8:30
④ Family Ties
⑤ P.M. Magazine
⑦ Who's the Boss? (cc)
⑨ Sky King
⑬ Edouard Manet: Painter of Modern Life
㉑ State of the Arts

9:00
② **Special:** Vice Presidential Debates (Live)
④ Cheers
⑤ Merv Griffin
⑦ Glitter (cc)
⑨ Space Patrol
⑬ Mystery!: Rumpole's Return (cc)
㉑ *Wild America (cc)*
㉛ Shelter
Ⓗ Richard Pryor: Here and Now (cc)
Ⓦ **Movie:** You Can't Take It With You

9:30
④ Night Court
⑨ Cisco Kid
㉑ This Old House (Season Premiere)

10:00
④ Hill Street Blues
⑤ ⑪ News
⑦ 20/20 (cc)
⑨ Jack Benny
㉑ Long Island Speak-Out
㉛ Tony Brown's Journal
Ⓝ **Movie:** Harlan County, USA
Ⓢ Brothers (cc)

10:30
⑨ Topper
⑪ News
㉛ American Black Forum
Ⓢ Steambath

11:00
② ④ ⑦ News
⑤ Taxi
⑨ Phil Silvers
⑪ Odd Couple
⑬ MacNeil/Lehrer Newshour
㉑ Long Island Week
Ⓗ Joe Piscopo Special
Ⓢ Best of Rock of the '80s
Ⓦ **Movie:** Adam & Nicole

11:30
② Newhart
④ Tonight
⑤ Charlie's Angels
⑦ Nightline
⑨ Burns and Allen
⑪ Honeymooners
㉑ Latenight America

12 **MIDNIGHT**
② **Movie:** Mother and Daughter (1980). Frances Sternhagen, Tuesday Weld.
⑦ Eye on Hollywood
⑨ Trouble With Father
⑪ Star Trek
⑬ Masterpiece Theatre: Private Schulz (cc)
Ⓗ **Movie:** Carny
Ⓝ **Movie:** Say Amen, Somebody

12:30
④ David Letterman
⑤ Starsky and Hutch
⑦ Entertainment Tonight
⑨ Racket Squad
Ⓢ **Movie:** Young Frankenstein

1:00
⑦ **Movie:** Ryan's Daughter (1970). Sarah Miles, Robert Mitchum.
⑨ Front Page Detective
⑪ Twilight Zone
Ⓦ **Movie:** The Personals

1:30
④ Jeopardy
⑤ Hogan's Heroes
⑨ Sherlock Holmes
⑪ News

1:55
Ⓗ **Movie:** Private School

2:00
② News
④ Sally Jessy Raphael
⑤ **Movie:** The File of the Golden Goose (1969). Yul Brynner, Charles Gray.
⑨ Joe Franklin
⑪ Emergency!

2:20
Ⓢ **Movie:** Humanoids From the Deep

2:30
④ Mary Tyler Moore
Ⓦ **Movie:** Grand Illusion

3:00
④ Mary Tyler Moore
⑨ **Movie:** Carry on Cabby (1967). Sidney James, Hattie Jacques.
⑪ Kung Fu

3:25
Ⓗ **Movie:** Space Raiders

3:30
④ Mary Tyler Moore

4:00
④ Here's Lucy
⑪ Abbott and Costello
Ⓢ *Brothers (cc)*

4:30
④ Here's Lucy
⑪ Biography
Ⓢ **Movie:** The Golden Seal

5:00
④ More Real People
⑨ News
⑪ Life of Riley
Ⓗ Joe Piscopo Special

5:30
④ Twenty-Minute *Workout*
⑦ Morning Stretch
⑨ Joe Franklin
⑪ News

Fri., Oct. 12

6:00
② ④ ⑦ News
⑤ *Three's Company*
⑨ Hart to Hart
⑪ Benson
⑬ New Jersey Nightly News
㉑ Great Chefs of New Orleans
Ⓗ Remember When

6:30
⑤ One Day at a Time
⑪ Barney Miller
⑬ Nightly Business Report
㉑ Justin Wilson's Louisiana Cookin' (cc)
㉛ News From City Hall

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City Comment
Ⓦ News

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Dallas
⓫ Jeffersons
⓭ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ Presente
Ⓗ Inside the NFL
Ⓦ **Movie:** The Black Stallion Returns

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉑ Nightly Business Report
㉛ World Chess Championship

8:00
❷ Dukes of Hazzard
❹ **Baseball:** 1984 World Series: Game 3
❺ Rituals
❼ Benson (cc)
❾ News Nine: Prime Time
⓫ **Movie:** Volcano (1969). Diane Baker, Maximilian Schell.
⓭ Washington Week in Review
㉑ Nature (cc)
㉛ Masterpiece Theatre: Private Schulz
Ⓗ **Movie:** Oklahoma
Ⓝ **Movie:** Nostalghia
Ⓢ Making Michael Jackson's "Thriller"

8:30
❺ P.M. Magazine
❼ Webster (cc)
❾ **Movie:** Taras Bulba (1962). Yul Brynner, Tony Curtis.
⓭ Wall $treet Week With Louis Rukeyser

9:00
❷ Dallas
❺ Merv Griffin
❼ Hawaiian Heat (cc)
⓭ Great Performances: To the Lighthouse. Adaptation of Virginia Woolf's novel of a family's last summer by the sea before WWI breaks out.
㉑ **Movie:** D.O.A. (1949). Edmond O'Brien, Pamela Britton.
㉛ The Gospel and Guatemala
Ⓢ **Movie:** The Wiz
Ⓦ **Movie:** Cujo

10:00
❷ Falcon Crest
❼ Matt Houston (cc)
㉛ Sound Festival: Flora Purin and Airio With Batucaje
Ⓝ **Movie:** Padre Padrone

10:30
⓫ News
㉑ The Taj Mahal
Ⓗ "And If I'm Elected . . ." II

10:35
Ⓦ Richard Brown

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Phil Silvers
⓫ Odd Couple
⓭ **Movie:** Seance on a Wet Afternoon (1964). Kim Stanley, Richard Attenborough.
㉑ Long Island Week
Ⓗ **Movie:** Under Fire (cc)
Ⓦ Leonard Report

11:30
❷ **Movie:** The Amityville Horror (1981). James Brolin, Margot Kidder.
❹ Tonight
❺ Charlie's Angels
❼ Nightline
❾ Burns and Allen
⓫ Honeymooners
㉑ Latenight America
Ⓢ **Movie:** Porky's (cc)
Ⓦ **Movie:** Purely Physical

12 **MIDNIGHT**
❼ ABC Rocks
❾ Top 40 Videos
⓫ Star Trek
Ⓝ **Movie:** Passion d'Amore

12:30
❹ Friday Night Videos
❺ Starsky and Hutch
❼ New York Hot Tracks

1:00
❾ The Saint
⓫ Twilight Zone
Ⓦ **Movie:** 10 to Midnight

1:15
Ⓗ Not *Necessarily* the News
Ⓢ **Movie:** Never Say Never Again (cc)

1:30
❺ America's Top Ten
⓫ News

1:45
❷ Great Record Album Collection
Ⓗ **Movie:** Krull

2:00
❹ Jeopardy
❺ **Movie:** Cry Danger (1951). Dick Powell, Rhonda Fleming.
❼ Entertainment Tonight
❾ Joe Franklin
⓫ Solid Gold

2:15
❷ **Movie:** UFO Journals (1975).

2:30
❹ Sally Jessy Raphael
❼ **Movie:** Judge Dee in the Monastery Murders (1974). Khigh Alz Dheigh.

3:00
❹ Music City USA
❾ **Movie:** The Dam Busters (1955). Richard Todd, Michael Redgrave.
⓫ Kung Fu
Ⓦ **Movie:** Magical Mystery Tour

3:30
❹ Mary Tyler Moore
❺ **Movie:** The Wizard of Mars (1964). John Carradine, Roger Gentry.
Ⓢ **Movie:** The Secret Life of Walter Mitty

3:45
Ⓗ Inside the NFL

4:00
❹ Mary Tyler Moore
⓫ Abbott and Costello

4:06
❷ **Movie:** So Long, Baby, and Amen (1970). Julie Harris, James Gregory.

4:30
❹ Mary Tyler Moore
⓫ Biography

4:45
Ⓗ Remember When

5:00
❹ Here's Lucy
❾ News
⓫ Insight
5:30
❷ Newsmakers
❹ Here's Lucy
❾ **Movie:** The Brain Machine (1956). Patrick Barr, Elizabeth Allan.
⓫ News
Ⓢ **Movie:** The Mine and the Minotaur

Mon., Oct. 15

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Benson
⓭ New Jersey Nightly News
㉑ Woodwright's Shop

6:30
❺ One Day at a Time
⓫ Barney Miller
⓭ Nightly Business Report
㉑ This Old House
㉛ News From City Hall City Comment
Ⓗ National Geographic Special: Sands of Namib
Ⓦ News

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Dallas
⓫ Jeffersons
⓭ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ American Interests
Ⓦ **Movie:** Towering Inferno

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉑ Nightly Business Report
㉛ International Edition
Ⓗ Fraggle Rock

8:00
❷ Scarecrow and Mrs. King
❹ TV's Bloopers and Practical Jokes
❺ Rituals
❼ Call to Glory
❾ News Nine: Prime Time
⓫ **Movie:** To Catch a Thief (1955). Cary Grant, Grace Kelly.
⓭ Wonderworks (cc)
㉑ Undersea World of Jacques Cousteau
㉛ Junior High
Ⓗ **Movie:** Blue Skies Again
Ⓝ **Movie:** Lonely Hearts
Ⓢ **Movie:** Richard Pryor . . . Here and Now (cc)

8:30
❺ P.M. Magazine
❾ **Movie:** The Hellfighters (1969). John Wayne, Katharine Ross.

9:00
❷ Kate & Allie
❹ **Movie:** V: The Final Battle (1984). Marc Singer, Faye Grant. Part 2 (Part 1, Sun., Oct. 14, 9 p.m.; Part 3, Fri., Oct. 19, 8 p.m.)
❺ Merv Griffin
❼ **Football:** Green Bay Packers vs. Denver Broncos (cc)
⓭ Heritage: Civilization and the Jews (cc)
㉑ Nature of Things
㉛ Lyman H. Howe's High Class Moving Pictures

9:30
❷ Newhart (Season Premiere)
㉛ Looking East
Ⓗ Not *Necessarily* the News
Ⓢ Washingtoon

10:00
❷ Cagney & Lacey (Season Premiere)
❺ ⓫ News
⓭ Women's Lives
㉑ The Brain (Premiere) (cc)
㉛ German Professional Soccer
Ⓗ **Movie:** Space Raiders
Ⓝ **Movie:** La Passante
Ⓢ **Movie:** Never Say Never Again (cc)
Ⓦ **Movie:** Max Duggan Returns

10:30
⓫ News

11:00
❷ ❹ News
❺ Taxi
❾ Phil Silvers
⓫ Odd Couple
⓭ MacNeil/Lehrer Newshour
㉑ TBA

11:30
❷ Simon & Simon
❹ Best of Carson
❺ Charlie's Angels
❾ Burns and Allen
⓫ Honeymooners
㉑ Latenight America
Ⓗ Richard Pryor: Here and Now (cc)

12 **MIDNIGHT**
❼ News
❾ Hawaii Five-O
⓫ Star Trek
Ⓝ **Movie:** So Long at the Fair
Ⓦ **Movie:** Confessions

12:15
Ⓢ **Movie:** Aphrodite

12:30
❷ McMillan & Wife
❹ David Letterman
❺ Starsky and Hutch
❼ Nightline

1:00
❼ Entertainment Tonight
❾ The Saint
⓫ Twilight Zone

1:10
Ⓗ **Movie:** Still of the Night

1:30
❹ Jeopardy
❺ Hogan's Heroes
❼ **Movie:** Babe (1975). Susan Clark, Alex Carras.
⓫ News
Ⓦ Movie Talk

1:35
Ⓢ **Movie:** The Wiz

2:00
❷ News
❹ Sally Jessy Raphael
❺ Rat Patrol
❾ Joe Franklin
⓫ Emergency!
Ⓦ **Movie:** You Can't Take It With You

2:30
❹ Mary Tyler Moore
❺ Best of Midday

2:45
Ⓗ **Movie:** Private School

3:00
❹ Mary Tyler Moore
❾ **Movie:** The Suspect (1945). Charles Laughton.
⓫ Kung Fu

3:30
❹ Mary Tyler Moore
❺ Off the Set

3:55
Ⓢ **Movie:** Richard Pryor . . . Here and Now (cc)

4:00
❹ Here's Lucy
⓫ Abbott and Costello

4:15
Ⓗ **Movie:** Hanna K

4:30
❹ Here's Lucy
⓫ Biography

5:00
❹ More Real People
❾ News
⓫ Life of Riley

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
❾ Joe Franklin
⓫ News
Ⓢ Righteous Apples

Tue., Oct. 16

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Benson
⓭ New Jersey Nightly News
㉑ Antiques and Americana
Ⓗ **Movie:** I Go Pogo

6:30
❺ One Day at a Time
⓫ Barney Miller
⓭ Nightly Business Report
㉑ Magic of Watercolors
㉛ News From City Hall City Comment
Ⓦ News

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Dallas
⓫ Jeffersons
⓭ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ All About TV
Ⓢ Crosby, Stills & Nash in Concert
Ⓦ **Movie:** Time Stands Still

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉑ Nightly Business Report
㉛ Colorsounds
Ⓗ The Investigators

8:00
❷ AfterMASH
❹ **Baseball:** 1984 World Series: Game 6 (if necessary)
❺ Rituals
❼ Foul-Ups, Bleeps and Blunders (cc)
❾ News Nine: Prime Time
⓫ **Movie:** Spellbound (1945). Gregory Peck, Ingrid Bergman. Hitchcock thiller of a woman psychiatrist trying to help an amnesiac remember the events leading to a murder he is suspected of committing.
⓭ Nova (cc)
㉑ Smithsonian World (cc)
㉛ Voyage of the Mimi
Ⓗ **Movie:** Porky's
Ⓝ **Movie:** Xica

8:30
❷ E/R
❺ P.M. Magazine
❼ Three's a Crowd (cc)
❾ **Movie:** The Prime of Miss Jean Brodie (1969). Maggie Smith, Robert Stephens. Oscar-winning film ot an eccentric girls-school teacher.
㉛ Castle

9:00
❷ **Movie:** Sentimental Journey (1984). Jaclyn Smith, David Dukes. A happily married couple does not share the same feelings for an 8-year-old who wants to be a part of their lives.
❺ Merv Griffin
❼ Paper Dolls (cc)
⓭ Frontline (cc)
㉑ Masterpiece Theatre: Private Schulz (cc)
Ⓢ **Movie:** Honkytonk Man
Ⓦ **Movie:** Grand Illusion

9:30
㉛ Shelter

10:00
❺ ⓫ News
❼ Jessie
⓭ The Constitution: That Delicate Balance (cc)
㉑ Dixieland Jazz From New Orleans
Ⓗ **Movie:** Porky's II
Ⓝ **Movie:** The Ritual

10:30
⓫ News
㉛ Special Care

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Phil Silvers
⓫ Odd Couple
⓭ MacNeil/Lehrer Newshour
㉑ International Edition
Ⓢ Brothers (cc)
Ⓦ **Movie:** Ring of Desire

11:30
❷ News From the Campaign Trail
❹ Tonight
❺ Charlie's Angels
❼ Nightline
❾ Burns and Allen
⓫ Honeymooners
㉑ Latenight America
Ⓢ Steambath

11:45
Ⓗ **Movie:** Never Say Never Again (cc)

12 **MIDNIGHT**
❷ Fall Guy
❼ Eye on Hollywood
❾ Hawaii Five-O
⓫ Star Trek
⓭ To the Manor Born
Ⓝ **Movie:** Pixote
Ⓢ **Movie:** Betrayal

12:30
❹ David Letterman

❺ Starsky and Hutch
❼ Entertainment Tonight
🅦 **Movie:** Heart Like a Wheel

1:00
❷ Columbo
❼ **Movie:** The Dunwich Horror (1970). Sandra Dee, Dean Stockwell.
❾ The Saint
⓫ Twilight Zone

1:30
❹ Jeopardy
❺ Hogan's Heroes
⓫ News1:40

1:40
🅢 **Movie:** I Love You

2:00
❷ News
❹ Sally Jessy Raphael
❺ **Movie:** Rancho Deluxe (1975). Jeff Bridges.
❾ Joe Franklin
⓫ Emergency!
🅗 **Movie:** Revenge of the Ninja

2:30
❹ Mary Tyler Moore
🅦 **Movie:** Pink Motel

3:00
❹ Mary Tyler Moore
❾ **Movie:** Thunder Bay (1953). James Stewart.

⓫ Kung Fu

3:30
❹ Mary Tyler Moore
🅢 **Movie:** Humanoids From the Deep

3:40
🅗 Pat Benatar in Concert

4:00
❹ Here's Lucy
❺ Surgsat
⓫ Abbott and Costello

4:30
❹ Here's Lucy
❺ Eyesat
⓫ Biography

4:45
🅗 **Movie:** Porky's

5:00
❹ More Real People
❾ News
⓫ Life of Riley

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
❾ Joe Franklin
⓫ News
🅢 **Movie:** The Mine and the Minotaur

Weekend, Oct. 13-14

Sat., Oct. 13

6:00
❷ Patchwork Family
❹ Carrascolendas
❺ Pattern for Living
⓫ Wall Street Journal Report
🅗 **Movie:** Gizmo!

6:30
❹ Kidalittles
❺ Insight
⓫ Wild Kingdom
🅢 **Movie:** The Man From Snowy River

7:00
❷ Kidsworld
❹ Animated Classics
❺ World Tomorrow
❼ Davey and Goliath
❾ News
⓫ Tom and Jerry

7:30
❷ Captain Kangaroo
❺ Wonderama
❼ Little Prince
❾ Newark and Reality
⓫ Return to the Planet of the Apes
⓭ MacNeil/Lehrer Newshour
🅗 *Fraggle Rock*

8:00
❷ Shirt Tales
❹ Snorks
❺ Movin' On
❼ Puppy's Great Adventures
❾ Christopher Closeup
⓫ Battle of the Planets
🅗 **Movie:** The Golden Seal

8:30
❷ Get Along Gang
❹ Pink Panther & Sons
❼ Superfriends: The Legendary Super Powers
❾ Meet the Mayors
⓫ Voltron
⓭ Wall $treet Week With Louis Rukeyser
🅢 **Movie:** Ambush

9:00
❷ Jim Henson's Muppet Babies
❹ Smurfs
❺ Star Search '85
❼ Mighty Orbots
❾ Nine on New Jersey
⓫ Hee Haw
⓭ McLaughlin Group

9:30
❷ Saturday Supercade
❼ Turbo Teen
❾ Davey and Goliath
⓭ Congress: We, the People (cc)
🅗 The Investigators

10:00
❺ Saturday Morning
❼ Dragon's Lair
❾ Championship Wrestling
⓫ This Week's Music
⓭ Firing Line
🅗 Inside the NFL
🅢 **Movie:** The Tall Target
🅦 **Movie:** Silent Code

10:30
❷ Pole Position
❹ Alvin and the Chipmunks
❼ Wolf Rock TV

11:00
❷ Dungeons and Dragons
❹ Kidd Video
❼ New Scooby-Doo Mysteries
❾ Hardy Boys/Nancy Drew Mysteries
⓫ International All-Star Wrestling
⓭ Tony Brown's Journal
🅗 **Movie:** A Boy Named Charlie Brown

11:30
❷ Pryor's Place
❹ Mr. T
❼ Littles (cc)
⓭ Open Mind
🅦 **Movie:** League of Gentlemen

12 **NOON**
❷ Bugs Bunny/Road Runner
❹ Going Bananas
❺ **Special:** The World Breakdancing Competition
❼ Weekend Specials (cc)
❾ Voyagers!
⓫ **Eastern College Football:** Univ. of Pittsburgh vs. Univ. of South Carolina
⓭ The Constitution: That Delicate Balance
㉑ Gourmet Cooking
🅢 **Movie:** Invasion of the Body Snatchers

12:30
❹ Spider-Man and His Amazing Friends
❺ **Special:** The Bet (1984). Phil McKeon, Panchito Gomez. cc)
❼ American Bandstand
㉑ Kathy's Kitchen
🅗 **Movie:** The Chosen

1:00
❹ **Baseball:** 1984 World Series: Game 4
❺ Fame
❾ **Movie:** Overboard (1978). Cliff Robertson, Angie Dickinson.
⓭ **Ivy League Football:** TBA
㉑ Great Chefs of New Orleans

1.30
❷ Charlie Brown and *Snoopy*
❼ New York Hot Tracks
㉑ Justin Wilson's Louisiana Cookin' (cc)
🅦 **Movie:** One Man

2:00
❷ Kidsworld
❺ Starsky and Hutch
㉑ Motorweek
🅢 **Movie:** The Man From Snowy River

2:30
❷ Public Hearing
❼ Greatest Sports Legends
㉑ Gourmet Cooking
🅗 Not *Necessarily* the News

3:00
❷ TBA
❺ **Movie:** Kung Fu Killers (1979).
❼ Race for Number 1
❾ **Movie:** Tidal Wave (1975). Lorne Greene, Marvin Miller. Poor dubbing and editing make this film a wash-out.
㉑ Kathy's Kitchen
🅗 Remember When

3:30
❷ **CFA Football:** Illinois vs. Ohio State or Washington vs. Stanford
❼ **CFA Football:** Oklahoma vs. Texas
⓫ Lifestyles of the Rich and Famous
㉑ Great Chefs of New Orleans
🅦 **Movie:** Honkytonk Man

4:00
❹ Sportsworld
⓭ World Chess Championships
㉑ Justin Wilson's Louisiana Cookin' (cc)
🅗 **Movie:** The Golden Seal
🅢 **Movie:** Come Back to the 5 & Dime, Jimmy Dean, Jimmy Dean

4:30
❾ In Search Of
⓫ Love Boat
㉑ Motorweeek

5:00
❺ Mission: Impossible
❾ Top 40 Videos
⓭ Smithsonian World (cc)
㉑ Sesame Street (cc)

5:30
⓫ Star Trek
🅗 **Movie:** Table for Five

6:00
❹ News
❺ Blue Knight
❾ Battlestar Gallactica
⓭ Nature (cc)
㉑ The Constitution: That Delicate Balance (cc)
🅢 **Movie:** Let's Spend the *Night Together*
🅦 **Movie:** Say Amen, Somebody

6:30
❹ News
⓫ Dance Fever
㉛ Voyage of the Mimi

7:00
❷ ❼ News
❹ Prime of Your Life
❺ Too Close for Comfort
❾ News Nine: Weekend
⓫ Puttin' on the Hits
⓭ Family Classics
㉑ Inside Albany
㉛ Parents' College Survival Kit

7:30
❷ **Special:** My Little Pony
❹ Fight Back
❺ Archie Bunker's Place
❼ Weekend Style
❾ Racing From Belmont
⓫ At the Movies
⓭ Wild America
㉑ Wall $treet Week
㉛ World Chronicle
🅗 The Investigators
🅢 **Movie:** Warlords of the 21st Century

8:00
❷ Airwolf
❹ Diff'rent Strokes
❺ **Movie:** The Sea Wolf (1941). Edward G Robinson, John Garfield. A tyrannical sea captain wages a battle of wills with one of his passengers.
❼ T.J. Hooker (cc)
❾ New Wilderness
⓫ **Movie:** Let's Do It Again (1975). Bill Cosby, Sidney Poitier. Very funny sequel to *Uptown Saturday Night.*
⓭ Nature of Things
㉑ Wonderworks (cc)
㉛ Heritage: Civilization and the Jews
🅗 **Movie:** Revenge of the Ninja
🅝 **Movie:** The Draughtsman's Contract
🅦 **Movie:** Losin' It

8:30
❹ Gimme a Break
❾ **Hockey:** Rangers vs. Minnesota North Stars

9:00
❷ Mickey Spillane's Mike Hammer
❹ Partners in Crime
❼ Love Boat (cc)
⓭ Film on Film: Hitchcock
㉑ Heritage: Civilization and the Jews (cc)
㉛ Mystery!: Rumpole's Return
🅢 **Movie:** Invasion of the Body Snatchers

SOLUTIONS TO LAST WEEK'S PUZZLES

P	L	A	Y	F	A	I	R	■	T	R	I	P	L	E
U	■	B	■	A	■	N	■	■	■	E	■	A	■	N
R	E	A	L	I	S	T	S	■	S	C	O	T	C	H
S	■	S	■	N	■	R	■	S	■	U	■	R	■	A
E	L	E	C	T	■	A	P	P	O	R	T	I	O	N
R	■	D	■	L	■	N	■	I	■	■	■	C	■	C
■	■	■	D	I	E	S	E	L	E	N	G	I	N	E
R	■	S	■	S	■	I	■	L	■	O	■	A	■	D
A	N	T	I	P	A	T	H	E	T	I	C	■	■	■
N	■	A	■	■	■	I	■	D	■	S	■	A	■	S
S	O	L	E	M	N	V	O	W	■	E	G	R	E	T
O	■	L	■	E	■	E	■	A	■	S	■	T	■	A
M	A	I	D	E	N	■	S	T	O	O	P	I	N	G
E	■	N	■	T	■	■	■	E	■	F	■	S	■	E
D	I	G	E	S	T	■	P	R	O	F	I	T	E	D

T	R	A	P	■	C	R	E	A	■	■	T	H	E	O	■	A	D	I	O	S
H	A	L	O	■	H	O	R	S	■	H	O	A	R	D	■	B	I	N	G	E
U	S	D	O	■	O	B	O	E	■	A	D	D	L	E	■	S	N	A	R	E
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■	■	■	L	A	M	S	■	U	L	E	S	■	■	T	A	N	■	■	■	■
D	E	L	E	T	E	■	D	A	L	M	A	T	I	A	N	C	O	A	S	T
A	L	E	C	■	I	D	O	L	■	S	W	A	N	■	D	E	P	L	O	Y
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E	M	O	T	E	■	V	O	T	E	R	■	C	O	C	A	■	N	A	S	O
R	I	N	■	M	A	I	■	A	R	A	B	■	R	I	V	I	E	R	A	■
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9:30
- **H** Not *Necessarily* the News

10:00
- **2** Cover-Up
- **4** Hot Pursuit
- **5** **11** News
- **7** Finder of Lost Loves
- **13** Sneak Previews
- **21** Frontline
- **H** **Movie:** The Hunger
- **N** **Movie:** La Truite
- **W** **Movie:** That Championship Season

10:30
- **5** Black News
- **11** Wall Street Journal Report
- **13** **Movie:** The Love Parade (1929). Maurice Chevalier, Myrna Loy.

11:00
- **2** **4** **7** News
- **5** **Movie:** Cat on a Hot Tin Roof (1976). Elizabeth Taylor, Paul Newman.
- **9** Burns and Allen
- **11** Tales From the Darkside
- **S** Best of Bizarre (cc)

11:30
- **4** Saturday Night Live
- **7** World News Tonight–The Weekend Report (cc)
- **9** Racing From Roosevelt
- **11** Honeymooners
- **S** **Movie:** Cross Country

11:45
- **2** Sports People
- **7** **Movie:** The Sunshine Boys (1975). George Burns, Walter Matthau.
- **H** **Movie:** Porky's

12 **MIDNIGHT**
- **2** **Movie:** Play Misty for Me (1971). Clint Eastwood, Jessica Walter
- **9** WF All-Star Wrestling
- **11** Harry-O
- **N** **Movie:** Angi Vera
- **W** **Movie:** Puss 'n' Boots

1:00
- **4** Rock-n-America
- **9** **Movie:** Thirst (1979). David Hemmings, Chantal Contouri.
- **11** At the Movies

1:10
- **5** **Movie:** The Rose Tatoo (1956). Anna Magnini, Burt Lancaster.
- **S** **Movie:** Creepshow

1:30
- **11** News
- **H** The Investigators
- **W** **Movie:** For Your Love Only

2:00
- **4** Soul Train
- **11** Puttin' On the Hits
- **H** **Movie:** The Chosen

2:09
- **2** Great Record Album Collection
- **7** **Movie:** Cancel My Reservation (1972). Bob Hope, Eva Marie Saint.

2:30
- **11** **Movie:** Circus of Fear (166). Christopher Lee, Leo Glenn.

2:39
- **2** **Movie:** Casino on Wheels (1973). Mitchell Ryan, Craig Stevens.

3:00
- **4** Gavin/Lott
- **9** **Movie:** The Cracksman (1965). Charles Drake, George Sanders.

3:15
- **S** **Movie:** Warlords of the 21st Century
- **W** **Movie:** Night in Casablanca

3:30
- **4** Mary Tyler Moore

3:55
- **H** **Movie:** Table for Five

4:00
- **4** Mary Tyler Moore

4:30
- **11** Biography

4:38
- **2** **Movie:** Devil's Mountain (1976).

5:00
- **9** News
- **11** Christopher Closeup
- **S** Best of Bizarre (cc)

5:15
- **11** Davey and Goliath

5:30
- **11** News
- **9** Point of View

5:50
- **5** Time for Timothy

5:55
- **H** Not *Necessarily* the News

Sun., Oct. 14

6:00
- **9** New Jersey Report
- **11** Wall Street Journal Report
- **S** **Movie:** The Golden Seal

6:30
- **2** Kidsworld
- **4** Agriculture USA
- **5** Black News
- **7** Christopher Closeup
- **9** News
- **11** Herald of Truth
- **H** **Movie:** Misty

7:00
- **2** Hot Fudge
- **4** Joy of Gardening
- **5** Hour of Power (cc)
- **7** Faith for Today
- **9** Newark and Reality
- **11** Old Time Gospel Hour

7:30
- **2** Captain Kangaroo
- **4** NFL Week in Review
- **7** This Is the Life
- **9** TBA
- **13** Mr. Rogers' Neighborhood

8:00
- **2** Way to Go
- **4** NFL Pro Magazine
- **5** Jimmy Swaggart
- **7** Insight
- **9** Terry Cole-Whittaker
- **11** Tom and Jerry
- **13** Sesame Street (cc)
- **H** **Movie:** Yor, the Hunter From the Future
- **S** **Movie:** The Secret of the Golden Dragon

8:30
- **2** For Our Times
- **4** We Cannot But Speak
- **7** Comeback
- **9** Day of Discovery
- **11** Pink Panther

9:00
- **2** CBS News Sunday Morning
- **4** Kids, Inc.
- **5** Bullwinkle
- **7** Tiempo
- **9** Oral Roberts
- **11** Jackson Five
- **13** Sesame Street (cc)

9:30
- **4** Positively Black
- **5** Bugs and Porky
- **7** Wild Life Adventure
- **9** Point of View
- **11** Voltron
- **H** **Movie:** Hooper

10:00
- **4** Essence
- **5** Woody Woodpecker Hour
- **7** Video Game
- **9** Mass
- **11** Transformers
- **13** Voyage of the Mimi
- **S** **Movie:** Hooper
- **W** **Movie:** Silver Dream Racer

10:30
- **2** Face the Nation
- **4** Visiones
- **7** Entertainment This Week
- **9** That's the Spirit
- **11** Three Stooges
- **13** Family Classics

11:00
- **2** Taking Advantage
- **4** First Estate
- **5** **Movie:** Bomba on Panther Island (1950). Johnny Sheffield, Allene Roberts.
- **9** Make Peace With Nature
- **11** **Movie:** Abbott and Costello Go to Mars (1953). Bud Abbott, Lou Costello.
- **13** Wonderworks (cc)

11:30
- **2** Newsmakers
- **4** News 4orum
- **7** This Week With David Brinkley
- **9** Rex Humbard
- **H** Fraggle Rock

12:00 **NOON**
- **2** Channel 2 the People
- **4** Meet the Press
- **9** Robert Schuller (cc)
- **13** Why in the World
- **21** Exploring Language: Thinking, Writing, Communicating (College Credit Course)
- **H** **Movie:** Jimmy the Kid
- **S** Paper Chase—The First Year
- **W** **Movie:** Mastermind

12:30
- **2** NFL Today
- **4** NFL '84
- **5** **Movie:** Girls! Girls! Girls! (1962). Elvis Presley, Stella Stevens.
- **7** Eyewitness News Conference
- **11** This Week in Baseball
- **13** Inside Albany
- **21** Educational Computing

1:00
- **2** **NFL Football:** Giants vs. Atlanta Falcons
- **4** **NFL Football:** Jets vs. Cleveland Browns
- **7** Like It Is
- **9** **Movie:** Murder, My Friend (1979). Burt Reynolds, Norman Fell.
- **11** **Movie:** Disorderly Orderly (1964). Jerry Lewis, Glenda Farrell.
- **13** Mainstream
- **21** Congress: We, the People (cc)
- **S** **Movie:** Dodsworth

1:30
- **13** Agronsky & Company
- **21** Congress: We, the People (cc)
- **H** "And If I'm Elected . . . " II

2:00
- **7** **Movie:** Earth II (1971). Gary Lockwood, Scott Hylands.
- **13** New Tech Times
- **21** Long Island Sports Network
- **H** **Movie:** Foolin' Around
- **W** **Movie:** The Boat Is Full

2:30
- **5** **Movie:** The Unforgiven (1960). Audrey Hepburn, Burt Lancaster.
- **13** The Eleanor Roosevelt Story

3:00
- **9** **Movie:** Murder By Natural Causes (1979). Hal Holbrook, Katharine Ross.
- **11** **Movie:** The Drowning Pool (1975). Paul Newman, Joanne Woodward.
- **S** **Movie:** Young Frankenstein

4:00
- **2** **NFL Football:** Dallas Cowboys vs. Washington Redskins
- **4** **Baseball:** 1984 World Series: Game 5 (if necessary)
- **7** **Movie:** Living It Up (1954). Jerry Lewis, Dean Martin.
- **13** Great Performances: To the Lighthouse
- **21** Matinee at the Bijou
- **H** **Movie:** The Promise
- **W** **Movie:** Enigma

5:00
- **5** Fame
- **9** Buck Rogers
- **11** **Movie:** The Shootist (1976). John Wayne, Lauren Bacall. A legendary gunfighter with cancer wants to die quietly, but his reputation keeps him fighting to the end. Wayne's last film.
- **S** Faerie Tale Theatre (cc)

5:30
- **21** America Works

6:00
- **5** **Movie:** The Parallax View (1974). Warren Beatty, Hume Cronyn.
- **7** World News Tonight
- **9** Battlestar Gallactica
- **13** Heritage: Civilization and the Jews
- **21** Lillian Hellman: A Profile
- **H** **Movie:** Yor, the Hunter From the Future
- **S** **Movie:** The Golden Seal
- **W** **Movie:** Lost Horizon

6:30
- **7** News
- **21** Adam Smith's Money World
- **31** Searching

7:00
- **2** 60 Minutes
- **4** Silver Spoons
- **7** Ripley's Believe It or Not (cc)
- **9** Switch
- **11** Solid Gold
- **13** The Brain (Premiere) (cc)
- **21** Inside Albany
- **31** Cityscope

7:30
- **4** Punky Brewster
- **21** McLaughlin Group
- **31** Washington Week in Review
- **H** Fraggle Rock

8:00
- **2** Murder, She Wrote
- **4** Knight Rider
- **5** Star Search '85
- **7** Hardcastle & McCormick (cc)
- **9** Straight Talk
- **11** Lifestyles of the Rich and Famous
- **13** Nature (cc)
- **21** Mystery!: Rumpole of the Bailey (Premiere) (cc)
- **31** The Brain (Premiere)
- **H** **Movie:** Countdown to Looking Glass
- **N** **Movie:** Moonlighting
- **S** **Movie:** Hooper
- **W** **Movie:** Heart Like a Wheel

9:00
- **2** Jeffersons
- **4** **Movie:** V: The Final Battle (1984). Marc Singer, Faye Grant. A band of rebels attempt to defend the earth from threatening aliens. Part 1 (Part 2, Mon., Oct. 14, 9 p.m.; Part 3, Fri., Oct. 19, 8 p.m.)
- **5** **Special:** Michener: Hawaii Revisited
- **7** **Movie:** Single Bars, Single Women (1984). Shelley Hack, Paul Michael Glazer. (cc)
- **9** New Jersey Report
- **11** Lou Grant
- **13** Masterpiece Theatre: Private Schulz (cc)
- **31** Afghanistan: Caught in the Struggle

9:30
- **2** Alice
- **9** Nine on New Jersey
- **31** Eye on Dance
- **H** "And If I'm Elected . . . " II

10:00
- **2** Trapper John, M.D.
- **5** **11** News
- **9** Meet the Mayors
- **13** Adam Smith's Money World
- **21** **Movie:** Two for Tonight (1935). Bing Crosby.
- **31** Ramblin'
- **H** Even More All New Unexpurgated Benny Hill
- **N** **Movie:** Napoleon
- **S** Brothers (cc)
- **W** **Movie:** Fast Company

10:30
- **5** Sports Extra
- **9** Hispanic Horizons
- **11** From the Editor's Desk
- **13** Monty Python's Flying Circus
- **S** Steambath

11:00
- **2** **4** **7** News
- **5** Off the Set
- **9** Christian Children's Fund
- **11** Odd Couple
- **13** Metrocosms
- **21** World Chess Championships
- **H** **Movie:** Hooper
- **S** **Movie:** Young Frankenstein

11:30
- **5** David Susskind
- **9** World Tomorrow
- **11** Honeymooners

11:45
- **2** Sports Update

12 **MIDNIGHT**
- **2** Barnaby Jones
- **4** George Michael's Sports Machine
- **7** **Movie:** Shamus (1973). Burt Reynolds.
- **9** Jimmy Swaggert
- **11** Star Trek
- **W** **Movie:** Betrayal

12:30
- **4** Greatest American Hero

12:45
- **H** **Movie:** The Final Option

12:50
- **S** **Movie:** Mandingo

1:00
- **2** Barnaby Jones
- **9** **Movie:** Falling in Love Again (1980). Elliott Gould, Susannah York.
- **11** Tales From the Darkside

1:30
- **4** America's Choice
- **5** **Special:** The Martinville 500
- **11** News

2:00
- **2** News
- **11** Wall Street Journal Report

2:25
- **7** **Movie:** Gideon of Scotland Yard (1959). Jack Hawkins, Dianne Foster.

2:30
- **4** Positively Black
- **11** **Movie:** Enchanted Island (1958). Dana Andrews, Jane Powell.

2:55
- **H** **Movie:** Foolin' Around

3:00
- **4** First Estate
- **9** **Movie:** The Movie Murderer (1970). Arthur Kennedy, Robert Webber.
- **S** **Movie:** Hooper

4:00
- **H** **Movie:** The Promise

4:30
- **11** Biography

4:45
- **S** Steambath

5:00
- **4** More Real People
- **9** News
- **11** Life of Riley

5:30
- **4** Twenty-Minute Workout
- **7** Morning Stretch
- **9** Joe Franklin
- **11** News
- **S** Faerie Tale Theatre (cc)

RADIO HIGHLIGHTS

Wed., Oct. 10

2:06/WQXR-AM/FM—Rapsodie Espagnole, **Ravel**; Brandenburg Cto #5, **Bach**.

3:00/WNCN—Sylvia: Act II: Entr'acte and Scene, **Delibes**; Papillons, Op.2, **Schumann**.

WNYC—The Covenant, **Shapey**.

4:06/WQXR-AM/FM—Sonata in A, **Benda**; Suite from Things to Come, **Bliss**; Pomp and Circumstance March #3 in c, **Elgar**.

6:00/WNCN—Sym #46 in B, **Haydn**; Tragic Ov, Op.81, **Brahms**; Cto for Piano in f-sharp, Op.1 "Youth," **Balakirev**.

7:00/WNCN—Anniversary Concert. Giuseppe Verdi. I Masnadieri: Ov; I Lombardi: Se vano e il pregare; I Vespri Siciliani: Ov; Ballo in Maschera: Aria; Duet.

7:06/WQXR-AM/FM—Cto in D for 2 Trumpets, Violin, Strings & Continuo, **Vivaldi**; Suite #2 from Peer Gynt, **Grieg**; Theme & Variations in d, **Brahms**.

8:00/WNYC—2 Marches & An Intermezzo, **Poulenc**; String Qt #6, **Martinu**; Passacaglia, **Copland**.

8:06/WQXR-AM/FM—Giuseppe Verdi's birthday. Ov from Luisa Miller; Four Sacred Pieces.

9:00/WNCN—Sym #7 in d, Op.70, **Dvorak**; Sonata for Flute in d, **Frederick the Great**; Cto for Piano #5 in E-Flat, Op.73 "Emperor," **Beethoven**.

10:00/WNYC—Meditation for String Orch, **Cortes**; Piano Music in the Continuous Mode, **Melnyk**.

Thurs., Oct. 11

2:06/WQXR-AM/FM—Cto in E-Flat for 2 Horns, **Telemann**; Suite from Le Coq d'Or, **Rimsky-Korsakov**.

3:00/WNCN—In the Steppes of Central Asia, **Borodin**; Romantic Pieces, Op.75, **Dvorak**; *Fantasia: 3 Parts on a Ground* in D, **Purcell**.

WNYC—Songs of England; the great Isobel Baillie.

4:06/WQXR-AM/FM—Flute Cto #1 in D, **Tartini**; Hungarian Rhapsody #1, **Liszt**; Larghetto & Allegro, **Mozart**.

5:00/WNCN—Poeme Lyrique, Op.12, **Glazounov**; Goyescas #3: El fandango del Candil, **Granados**; Sym in C, **Bizet**.

7:00/WNCN—Anniversary Concert. Juba Dance, **Dett**; Cto for Piano #1 in e, Op.11, **Chopin**.

WNYC—General William Booth Enters Into Heaven, **Ives**; Livre par quatuor, **Boulez**; New People, **Colgrass**.

7:06/WQXR-AM/FM—Cto Grosso in c, Op.6, **Handel**; Folk Dances of Kallo, **Kodaly**.

8:00/WNYC—Santa Fe Chamber Festival. Sonata in F for Piano, **Mozart**; Ciganske Melody, Gypsy Songs, **Dvorak**; Don Quichotte a Dulcinee, **Ravel**; Duo for Flute & Oboe, **Ginastera**.

8:06/WQXR-AM/FM—Piano Cto #3 in c, **Beethoven**; Forest Murmurs from Siegfried, **Wagner**.

9:00/WNCN—AT & T Presents Carnegie Hall Tonight. John Rubinstein, host. Sym #41 in C, "Jupiter," **Mozart** (Vienna Phil/Bernstein).

Fri., Oct. 12

2:06/WQXR-AM/FM—Jeux, **Debussy**; Cto Grosso in A, Op.6, **Handel**.

3:00/WNCN—Four Legends from the Kalevala, Op.22, #2 "The Swan of Tuonela," **Sibelius**; Sym #4 in A, Op.90, "Italian," **Mendelssohn**; Cto for Guitar in A, **Vivaldi**.

WNYC—Indian Summer: the last works of Richard **Strauss**.

4:06/WQXR-AM/FM—Poeme, Op.25, **Chausson**; Trio in G, **Haydn**; Piangero from Julius Caesar, **Handel**; Mazurka #18 in c, Op.30, **Chopin**.

6:00/WNCN—My Home, Op.62: Ov, **Dvorak**; Cto for Lute & Strings in D, **Vivaldi**; Ancient Airs and Dances: Suite #2, **Respighi**.

7:00/WNCN—Anniversary Concert. Luciano Pavarotti. Ave Maria, **Bach**; Parola Quinta, **Mercadante**; Agnus Dei, **Bizet**; Lucia di Lammermoor: Sulla tomba...Verrano a te, **Donizetti**.

WNYC—The Opera Box. Explores opera and the history of singing in the 20th century.

7:06/WQXR-AM/FM—Suite #2 from Bacchus et Ariadne, **Roussel**; Qt #4 in C, **Mozart**.

8:00/WNCN—Sonata for Flute or Violin & Harpsichord in g, **Bach**.

WNYC—Sonata Mexicana, **Ponce**; Music from Southern Mexico; Caminos, Itinerarios, **Revueltas**; Hungarian Sketches, **Bartok**.

8:06/WQXR-AM/FM—Birthday of Ralph Vaughan Williams. The Lark Ascending; Sym #4 in f.

9:00/WNCN—Brooklyn Philharmonic. Lukas Foss conducting. Egmont Ov; Marches for Winds; Sym #5 in c, Op.67, **Beethoven**.

9:06/WQXR-AM/FM—Detroit Symphony Orchestra. David Zinman conducting. With pianist Ivan Moravec. The *Marriage of Figaro*, **Mozart**; Piano Cto #4 in G, Op.58, **Beethoven**; Sym #5 in c-sharp, **Mahler**.

Sat., Oct. 13

10:00 a.m./WNCN—Trio Sonata #10 in F, **Pergolesi**; Sym espagnole, Op.21, **Lalo**.

WNYC—Introduction & Allegro in G, Op.92, **Schumann**; Sym #7 in C, Op.92, **Sibelius**.

10:06 a.m./WQXR-AM/FM—Sinfonia for 2 Trumpets, **Torelli**; Sym #35 in D, **Mozart**; Sheep May Safely Graze from Cantata #208, **Bach**.

12:00/WNYC—Library of Congress Chamber Music Series. The Juilliard String Quartet. Piano Qt in E-Flat, **Mozart**; Sonata for Cello, **Brahms**.

12:06/WQXR-AM/FM—Brandenburg Cto #3 in G, **Bach**.

2:06/WQXR-AM/FM—Saturday Afternoon at the Opera. Don Pasquale, **Donizetti** (Freni, Winbergh, Bruscantini, Nucci, Phil Orch/ Muti).

4:00/WNCN—Sym #10: Adagio and Purgatorio, **Mahler**; Woodwind Qnt in G, Op.67, #1, **Danzi**.

4:06/WQXR-AM/FM—Music Mountain Series. Manhattan String Quartet. With flutist Paul Dunkel. Serenade in D, Op.25, **Shostakovich**; Qt in F, Op.135, **Beethoven**.

5:00/WNCN—Introduction & Allegro for Piano & Orch in d, Op.134, **Schumann**; Recitativo & Scherzo-Caprice, Op.6, **Kreisler**.

6:06/WQXR-AM/FM—Winter from The Four Seasons, **Vivaldi**; Danse Macabre, **Saint-Saens**; Trumpet Cto in E-Flat, **Haydn**.

7:00/WNCN—Anniversary Concert. **Ralph Vaughan Williams**. Cto for Oboe & Strings in a; Greensleeves: Fantasia; Norfolk Rhapsody #1 in e.

8:00/WNCN—Artist's Image. Placido Domingo. Le Cid: Ah! tout est bien fini! O Souverain, **Massenet**; I Pagliacci: Vetsi la giubba, **Leoncavallo**; La Juive: Rachel! quand du Seigneur, **Halevy**.

9:00/WKCR—Opera Topics.

WNCN—Saturday Night Opera. Lohengrin, **Wagner** (Steber, Varnay, Windgassen, Uhde, Greindl, Bayreuth Festival Orch & Chorus/Keilberth).

9:06/WQXR-AM/FM—*The Cleveland Orchestra*. Christoph Eschenbach conducting. With violinist Young-Uck Kim. Ballet Music from Verdi's operas; Violin Cto in D, Op.61, **Beethoven**; Sym #4 in A, Op.90, **Mendelssohn**.

9:30/WKCR—La Scala Fifty Years Ago. Andrea Chenier, **Giordano**; La Favorita, **Donizetti**; La Forza del Destino, **Verdi**; Manon Lescaut, **Puccini**; Il Barbiere di Siviglia, **Rossini**.

Sun., Oct. 14

10:00 a.m./WNCN—Bassoon Trio in B-Flat, Op.33, #3, **Gebauer**; Variations on the Irish Air "The Last Rose of Summer," **Ernst**.

WNYC—Chromatic Fantasy & Fugue in d, **Bach**; Piano Cto in B-Flat, **Puccini**; Lohengrin Transcription, **Wagner-Liszt**.

12:00/WNYC—Mostly Mozart Festival. Horn Qnt in E-Flat, **Mozart**; Cto in G, **Naudot**; Solo Sonata for Descant Recorder, **Heberle**.

1:00/WNCN—Chicago Symphony Orchestra. Claudio Abbado conducting. Sym #38 in D, "Prague," **Mozart**; Cto for Violin, Op.36, #3, **Hindemith**; Sym #1 in c, Op.68, **Brahms**.

3:06/WQXR-AM/FM—New York Philharmonic. Zubin Mehta conducting. With Pianist Jorge Bolet, violinist Charles Rex. Cto for Violin & Orch, "Four Seasons," Op.8, **Vivaldi**; Romantic Piano Cto, **Marx**; Symphonie Fantastique, Op.14, **Berlioz**.

5:00/WNCN—Variations & Fugue in E-Flat, Op.35, "Eroica," **Beethoven**; Les Preludes, **Liszt**; Basse Danses, **Susato**.

6:00/WNYC—Baroque and Beyond. The Smithsonian String Quartet. String Qt in G, Op.17, #5, **Haydn**.

7:00/WNCN—Anniversary Concert. Gary Graffman, pianist. Preludes, **Rachmaninoff**; Cto for Piano #2 in G, Op.44, **Tchaikovsky**; Romance in F-Sharp, Op.28, #2, **Tchaikovsky**.

7:06/WQXR-AM/FM—Grant Johannesen, pianist.

8:00/WNYC—The St. Louis Symphony Orchestra. Ov, La gazza ladra, **Rossini**; Piano Cto #1 in B-Flat, Op.23, **Tchaikovsky**; Sym #3 in c, Op.78, **Saint-Saens**.

8:06/WQXR-AM/FM—Delta Opera House. Benvenuto Cellini, **Berlioz** (Gedda, Eda-Pierre, Soyer, Massard, BBC Sym Orch/Davis).

Mon., Oct. 15

2:06/WQXR-AM/FM—Les Indes Galantes, Suite, **Rameau**; Series 1 from Songs of the Auvergne, **Trad. French, arr. Canteloube**.

3:00/WNCN—Second Rhapsody for Piano & Orch, **Gershwin**; Concertstucke for Piano & Orch, Op.40, **Chaminade**; Goyescas #5: El amor y la muerte, **Granados**.

4:06/WQXR-AM/FM—Cto Grosso in F, Op.6, **Handel**; Introduction, Theme & Variations, Op.21, **Praeger**; Fanfare for the Common Man, **Copland**.

6:00/WNCN—Roses fom the South Waltz, Op.388, **J. Strauss Jr.**; Songs, **Falla**; Capriccio Espagnol, Op.34, **Rimsky-Korsakov**.

7:00/WNYC—English Suite #5 in e, **Bach**; Royal Fireworks Music, **Handel**.

7:06/WQXR-AM/FM—Qt in E-Flat for Winds, **Stamitz**; Piano Cto in F, **Paisiello**.

8:00/WNCN—La Mer, **Debussy**; Madama Butterfly: Un bel di, **Puccini**; Cto a Quattro in F, Op.6, #6, **Albicastro**.

WNYC—**Bach/Handel/Scarlatti** Tercentenary: Madeira Bach Festival. An evening with Jean-Pierre Rampal.

8:06/WQXR-AM/FM—Gary Graffman's Birthday. Capriccio Brilliant in b, Op.22, **Mendelssohn**; Piano Cto #2 in G, Op.44, **Tchaikovsky**.

9:00/WNCN—Great Concerts from the Y. Tokyo String Quartet. With violinist Jaime Laredo, cellist Sharon Robinson. Qt in D, Op.64, #5, "Lark," **Haydn**; Qt #5, **Bartok**; Sextet in A, Op.48, **Dvorak**.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Seiji Ozawa conducting. With soprano Esther Hinds, mezzo-soprano Janice Taylor, tenor David Rendall, baritone Jorma Hynninen. Das Klagende Lied, **Mahler**.

Tues., Oct. 16

2:06/WQXR-AM/FM—Cto for 4 Horns & Orch, **Schumann**; Sym #30 in D, **Mozart**.

3:00/WNCN—Sonata for Violin & Continuo in D, Op.1, #13, **Handel**; Trio for 2 Oboes & English Horn in C, Op.87, **Beethoven**; Sonata for Violin & Continuo in A, "Pastorale," **Tartini**.

WNYC—Recital, **Berio**.

4:06/WQXR-AM/FM—Trumpet Cto in E-Flat, **Otto**; Waltz #4 in f, Op.34, **Chopin**.

5:00/WNCN—Piano Works, **Chabrier**; Fantasia on a Theme by Tallis, **Vaughan Williams**; Sonata for Flute & Piano, **Poulenc**.

7:00/WNCN—Anniversary Concert. Death of Giuseppe Guarneri, most celebrated of the family of violin-makers, 10/17/1744. Cantabile in D, Op.17, **Paganini**; Italian Serenade in G, **Wolf**; Menuet in the Style of Porpora, **Kreisler**.

WNYC—La Valse, **Ravel**; In Memoriam Dylan Thomas, **Stravinsky**.

7:06/WQXR-AM/FM—Cto in G for Oboe, Bassoon & Strings, **Vivaldi**; Ma Vlast, **Smetana**; Variations Concertantes, Op.17, **Mendelssohn**.

8:00/WNCN—Orford String Quartet. Live from the WNCN Performance Studio.

WNYC—Valses nobles et sentimentales, **Ravel**; Sym #2, **Honneger**; Piano Cto #3 in C, **Prokofiev**.

8:06/WQXR-AM/FM—Suite in a, **Telemann**; In the South Ov, **Elgar**.

9:00/WNCN—Passacaglia, **Handel**; Harp Works, **Various**; The Lark, **Castelnuovo-Tedesco**; Partita for Harpsichord #2 in c, **Bach**; Planets, Op.32, **Holst**.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Richard Dufallo conducting. Beatrice and Benedict, **Berlioz**; Violin Cto #3 in G, **Mozart**; Pelleas and Melisande, Op.5, **Schoenberg**.

Unless otherwise indicated, all times are p.m. and all stations are FM

OTHER EVENTS

Happenings

FOR THE OCTOBER CALENDAR: At St. Joseph's Church, Sixth Ave. and Washington Pl., a festival of parish artists, 10/14, 1-6. There'll be an exhibit of drawings, paintings, and graphics, and also dance, music, and poetry performances—these at 1:30, 3, and 4:30. Free. . . South Street Seaport is the mysterious background for a Murder to Go event, 10/13, 8-midnight. This communal whodunit, "The Curse of Captain Morgan," includes cocktails, a slide show, a seafood dinner, a tour, a pirate party, a shipboard open bar, and a prize for anyone who figures out the evening's murder mystery. $96.50 for it all—must pre-reserve; phone 206-1255. . . The Mud Lane Society for the Renaissance of Stapleton, S.I., has its annual house tour 10/14, noon-4:30. Begin at Citibank, 577 Bay St., Stapleton, and visit nine Victorian and Federal homes, along with a 1974 home and a painter's studio. $7 day of tour, $6 in advance, or two for $10 (718-816-0090). . . 10/10-14, the Romantic Times Booklovers Convention will take over the Hotel Roosevelt with a series of events, some of which are open to the romance-loving public. Sun. 11-4, there'll be a book fair and autograph party, which promises guests from the soap-opera and literary worlds. $35 for this one, along with ongoing workshops (237-1097 for details).

ON STAGE—Among performers in new places this week is Thierry Le Luron, the "French impressionist," who does wonders with some famous figures and voices; Carnegie Hall, 10/10 at 8; $20-$30. . . The lively Thunderbird American Indian Dancers will be at the YWCA, Lexington Ave. at 53rd St., to perform traditional songs and dances of the Iroquois, Sioux, Winnebago, and Hopi tribes; 10/8 at 7:30. $4. . . Pulitzer Prize-winning writer N. Scott Momaday will appear 10/13 at 8, at the Friends Meeting House, 221 E. 15th St., to share stories of native American myth and tradition. Presented by Parabola magazine, and called "So They Say," the program also includes Joseph Bruchac, who has anthologized folk tales from Indian lore.

AN AUCTION, AEROBICS, A WALKATHON, each for a rattling-good cause: "Attic Treasures," at the Brooklyn Botanic Garden 10/14, benefits the Garden's new conservatory, and includes old furniture, memorabilia, weekend vacations, horticultural services, and other finds and donations. Sale at 4, viewing and pre-auction sale at 2. $5 for just the sale, $10 including the auction (622-4433). . . United Cerebral Palsy groups will gain the proceeds from an afternoon of Jacki Sorenson's Aerobic Dancing Lifestyle Program, 10/14 at the Seventh Regiment Armory, Park Ave. and 67th St., noon-3. Ms. Sorenson's students alone will take part the first two hours, and the public can join in from 2 to 3. $10 either to be a participant or to just watch; $15 more, and you get a J.S. T-shirt. (683-6700). . . The United Negro College Fund's Walkathon is tagged "Walk a Mile to Save a Mind," and the date is 10/13, at 10 a.m., from the 72nd St. Naumburg Bandshell, Central Park. Phone 644-2299 in New York, or 201-642-1955 in New Jersey to inquire about company or individual sponsorship. . . Hot steamed crabs, all you can eat, and beer to wash them down, are the fare at Our Lady of Pompeii Church, Sixth Ave. at Bleecker St., 10/12, 6-9. Village Visiting Neighbors is host, and the Village people they help out will benefit. Dixieland music, too; all for $20, $15 for seniors at the door (929-5869 to reserve).

SIGNS OF THE SEASON—Briefest of notes on some autumnal events: W. 87th St., between Columbus and Amsterdam Aves., is home to Pumpkin Party USA, a satirical salute to election fever. Foods, rummage sale, Kids' Korner, live animals, and more. Date is 10/13, 10-6. . . 10/13, noon-4, "A Time to Gather, A Time to Build" is a Sukkot Festival for all. At NYU's Loeb Student Center, Washington Square South at LaGuardia Pl. Foods, children's entertainment, folk dancing, talks on holiday subjects. $4, children $1. . . In Brooklyn's Prospect Park, 10/13-14, the Urban Park Rangers will stage an Autumn Fair at the restored Picnic House. Noon to 5 each day, with nature activities and walks (965-8950 for details). An apple-pie-baking contest is part of the occasion, courtesy of the 4-H Reunion, Sat. noon-5. . . Citicorp Center, Lexington Ave. and 53rd St., hosts the Fall Flower Show of the Garden Club of America, 10/9-12. "City Treasures, Weekend Pleasures" is the theme; look for practical tips among the blooms and leaves. . . St. Vartan's Park, E. 35th St. between First and Second, will stage a grand-opening festival, 10/12-14. Fri. at 7:30: an outdoor concert. Sat., 9 a.m.-10 p.m.: a parade at 9, and all-day games and fun. Sun., 9-3: more games, with prizes. . . The annual home-improvement expo, the Big Apple Fix-Up, will be at Madison Square Garden 10/12-14, 10-6; admission's $5, or $4 if you take along an apple. All kinds of tips and demonstrations.

Tours

MUNICIPAL ART SOCIETY—(935-3960). Discover New York Walk: 10/13, 14, 27, 28 at 2, "Manhattan's Gold Coast: Fifth Ave. from 78th to 94th St." Meet at Duke mansion, 1 E. 78th St. $8. . . A talk about the tour, by Barry Lewis, 10/12 at 6, at Women's National Republican Club, 3 W. 51st St. $8. . . Hard Hat tour, 10/9 at 4:30: meet at Ann Taylor shop, 25 Fulton St., to see Pier 17 Pavilion, a work in progress.

UPPER BROADWAY: CLERICS AND SCHOLARS—With the Museum of the City of New York (534-1672). 10/14 at 1:30, meet on steps of Cathedral of St. John the Divine, 112th St. and Amsterdam Ave. $6.

BROOKLYN BRIDGE/BROOKLYN HEIGHTS—Holidays in New York (765-2515). 10/14 at 2, meet at Pace U., Park Row across from City Hall. $5.

GREENWICH VILLAGE—Walk with Adventure on a Shoestring (265-2663). 10/14 at 3, meet S.W. corner of Fifth Ave. and 8th St. $5.

TOURS WITH THE 92ND STREET Y—All require pre-registration (427-6000, ext. 179). In celebration of the Jewish holidays: 10/14 at 11 a.m., tour of the most beautiful sukkot on the West Side; $7. Also 10/14, at 10 a.m., a bus trip to a sukkot festival in the country; call for details. . . Tribeca, or the area below Canal St.; 10/14 at 11 a.m. $8. . . Visit to Christie's East, the auction house; 10/16 at 5:45; $10.

L.I. HISTORICAL SOCIETY—"Behind the scenes," at Pierrepont and Clinton Sts., Brooklyn Heights. 10/9 at 12:30. Free.

LOWER EAST SIDE—A three-part "radical walking tour," with writer Gene Glickman. 10/13 at 11 a.m., meet at Rutgers St. and E. Broadway for "Settlements and Socialism." Other dates: 10/27 and 11/10 (989-6820). $5.

LAKES AND MOUNTAINS OF PROSPECT PARK, Brooklyn. 10/14 at 1:30, meet the Friends of the Parks' Bill Novak, at Wisteria Terrace on Parkside Ave. (473-6283). $1.

URBAN PARK RANGERS—Tours and workshops; free unless noted. **Bronx:** 10/13 at 10 a.m., take your bike to Allerton Ave. and Bronx Park East, for a ride in Bronx River Park (548-7880). 10/13 at 1, meet at Crotona Park Boathouse (589-0096), to learn how to cope with winter and save both money and energy. 10/14 at 1, meet at same place for a workshop on making birdhouses and bird-feeders, and then learn how to install them. . . **Brooklyn** (856-4210): 10/14 at 1, meet at Prospect Park Picnic House to look at the park's autumn trees. . . **Manhattan** (397-3091): 10/13 at 8 a.m., meet at 77th St. and C.P.W. for a bird-watch (take binoculars). 10/13 at 1, meet at Tablet Rock, Inwood Hill Park (follow signs from Isham and Seamen St. entrance) for a walk along the woodland nature trail, and a look at trees, wildflowers, and animals. 10/14 at 2, meet at Central Park's Vanderbilt Gate, 105th St. and Fifth Ave., for a naturalist's look at the park's north woods. . . **Queens** (699-4204): 10/14 at 6:30 a.m., meet at Beach 13th St., Far Rockaway, for a literary gathering focusing on sun and sea, and a brisk walk. . . **Staten Island** (442-1304): Part one of a course on street-tree care; $15 for four sessions (679-4481).

ARTISTS OF UNION SQUARE—"20th-century art in 19th-century studios," with the Floating Gallery. (254-3690). 10/13 at 1; $7, or $15 with post-tour refreshments. Call for meeting place.

ON THE HILLS OF FORT TRYON PARK—Its landscaped and historical features, with the Inwood-Heights Parks Alliance (304-0730). 10/14 at 1. Must pre-register. $10.

BRONX NORTHEAST COAST, with the Shore Walkers of New York (625-1156). Hunters Island and more. 10/14 at 9:30 a.m., meet at the coffee shop near Westchester Ave. stop (last stop) on IRT No. 6 train. $3.

BROOKLYN HEIGHTS—"Forgotten by Time"; a New York Walk-About (582-3460). 10/14 at 2, meet on S.W. corner of Remsen and Court Sts., Brooklyn. $5.

MAGICAL PLANT WALKS, with Madeline Greene (777-5658). Learn to identify and how to use wild plants. 10/14, Alley Pond marsh, Queens. $12. Phone for meeting place.

PICK YOUR OWN WILD FOOD—"Wildman" Steve Brill tells you how to find it and use it, in various outdoor places. 10/8, Kissena Park, Queens. 10/13, Alley Pond Marsh, Queens. 10/14, Van Cortlandt Park, Bronx. Noon-4; $15; phone (291-6825) for meeting places.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the "serious" hikes (204-1112, mornings). Meanwhile: 10/13 at 11 a.m., meet at Queens Blvd. and 78th Crescent for a walk along Willow and Meadow Lakes (851-7068); $1.

COUNTRY CYCLING TOURS—Write 140 W. 83rd St., New York 10024 (874-5151), for full schedule. 10/13, Monmouth County. 10/14, Central Westchester. $15 without transportation, $23 with. Reservations required.

OUTDOORS CLUB—Write P.O. Box 227, New York, N.Y. 10021, for schedule of country hikes. Also: 10/13 at 9:30 a.m., meet at turnstile, Willets Pt. stop on I.R.T. Flushing line, No. 7 train, for a stroll around Flushing Meadows, the World's Fair site, etc. $1. 10/14, a walk in Queens; meet at 11 a.m., Queens Blvd. and 78th Ave.; $1.

Sports

HOCKEY—N.Y. Islanders, at Nassau Coliseum, Uniondale, L.I. (516-794-9100), 10/13 at 7:05, vs. Chicago. $15-$24. . . **N.Y. Rangers,** Madison Square Garden (564-4400). $8-$19. 10/11 at 7:30, vs. Hartford. 10/14 at 7:30, vs. Minnesota.

HORSE RACING—The thoroughbreds are at Belmont Park, Elmont, L.I. (516-488-6000), thru 10/22. Nine races daily except Tues., post time at 1. $2; clubhouse $5. Featured races: 10/8, Jamaica Handicap. 10/12, Temple Gwathmey. 10/13, Lawrence Realization. 10/14, Frizette.

RUNNING—Brooklyn Heights Classic, "Run for the Books." 10/14 at 10 a.m., a 5-k race, with 14 categories. St. Francis College is sponsor; phone 522-2300.

Children

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. and 103rd St. (534-1672). 10/13 at 1:30: the Nifty Puppeteers in "Punch and Judy." $2.50. . . Following at 2:40, a "Please Touch" demonstration, in a 17th-century Dutch room; $1.

FABULOUS FABLES—Story theater based on the Indian "Panchatantra." Sivananda Yoga Center, 243 W. 24th St. (255-4560), Sun. at 12:30 and 2. $3.

ALLEY POND ENVIRONMENTAL CENTER, 228-06 Northern Blvd., Douglaston, Queens (229-4000). "Very Anteresting," program for preschoolers, all about ants. 10/12, 14, 18, 20, 24, 1-3; $3 (for 4-6-year-olds only). Also, 10/13 at 1: "Witch Hazel & Her Kettle," a look at Oakland Lake, a glacial kettle; $3. Note: pre-paid registration for these programs.

SPECIAL EXHIBIT—A Child's Treasury of Antiques, fine children's furniture from three centuries. Kentshire Colonnade Galleries, 37 E. 12th St. (673-6644). 10/10-11/2, Mon.-Fri. 10-5, Sat. 9:30-12:30.

LITTLE RED RIDING HOOD AND THE THREE PIGS—Gingerbread Players & Jack. New Dorp High School, 465 New Dorp Lane, S.I. (462-3525). 10/14 at 1. $5.

EXPLORING TEXTURES—For ages 5 to 10, a workshop with Carol Frank, using rubbings and collage. Wave Hill, 252nd St. and Independence Ave., Bronx (549-3200). 10/14 at 1; $3. Pre-register.

A VISIT WITH THE CLOWNS—Lumia, the lady clown, and friends. Isham Park, a block west of Broadway at 213th St., up the stairs to the park. 10/13 at 1:30. Free Theatre for Institutionalized and Needy Children is the host.

OPEN-HOUSE PARTY, hosted by Susan Striker at her Young at Art, a new museum and creative-activity center. Fun and games, refreshments, and a look at her exercise, art, and aerobics classes. 251 W. 86th St., 2nd floor (595-3902), 10/14, noon-4. Free.

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OTHER EVENTS

PETER AND THE WOLF, by the Firedrake Repertory Co. Sat. thru 10/27, at 11 and 1:30, at Off Center Theatre, 436 West 18th St. (568-0246). $3.

A TOBY SHOW—"Cinderella" story set in 1915 America. Calvary-St. George's Revelations Theatre, at the Ark, 277 Park Ave. So. at 21st St. (475-1216). Sat. thru 11/10 at 2; $2.50.

LITTLE PEOPLE'S THEATRE COMPANY—Every Sat. and Sun.: "The Three Little Pigs" at 1:30; "Hansel and Gretel" at 3. Courtyard Playhouse, 39 Grove St. (765-9540). $4. Reservations a must.

PUPPETWORKS—Old First Church, Seventh Ave. and Carroll St. (638-5217). Sun. at 2, through Oct. 21, "Carnival of the Animals." $3.50.

ALADDIN AND HIS WONDERFUL LAMP—Musical from the *Arabian Nights,* by On Stage, Children! Hartley House Theater, 413 W. 46th St. (787-1073). Sat. thru 11/17 at 1 and 3:30. $3, adults $4.

MICHAEL TAUBENSLAG PRODUCTIONS—Audience participation, music. 10/14: "Pinocchio" at 1, "Puss in Boots" at 2:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95.

PAPAGENO PUPPET THEATER—"Cinderella," at the West Side Y, 5 W. 63rd St. (877-4852). Thru Oct. 27, Sun. at 11 a.m., 1, and 2. $3.

THE CAT IN THE CASTLE, by Bill Solly, performed by the Meat and Potatoes Co., at Alvina Krause Theater, 306 W. 38th St. (564-3293). Sat. at noon and 2, Sun. at noon. $4; $5, adults.

13TH STREET REPERTORY COMPANY—Sat. and Sun. at 1, "The Empire Laughs Back"; at 3, "The Snow White Show." 50 W. 13th St. (675-6677). $3.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Magic, comedy, audience participation. Shows Sat. and Sun. at 1, 2:30, and 4. $4. Reservations a must; all adults must be with a child.

CHILDREN'S "NIGHTCLUBS"—THE EARLY SHOW, Musical entertainment by young performers. At Don't Tell Mama, 343 W. 46th St. (757-0788). Sat. at 3; $5 cover, 2-drink minimum... **Youngstars,** featuring youthful players from Broadway, TV, commercials. At Something Different. 1488 First Ave. (570-6666). Sat. at 7, Sun at 5:30. $5 minimum, $3 cover.

BELVEDERE CASTLE—Exhibits on weather, geology, etc., at the Central Park Learning Center, 79th St. south of the Great Lawn (772-0210). 10/13, 1-2:30, the Dere Family shows you how to weave with wool and walnuts. Free, but reservations required. 10/14 at 2 and 3, Mara Alper's Clear Light Puppets in a "Mirthful Melodrama" about a nasty witch and a singing snake. Free.

PUBLIC LIBRARY—This is only a sampler; please consult local branches in all boroughs for the many other programs. Yorkville branch, 222 E. 79th St.: Thurs. at 4, films for ages 3-8. Pre-school picture-book hours, Wed. at 4, ages 3-4; Tues. at 4, ages 5-7... 224 E. 125th St.: "The Town Mouse and the Country Mouse," by Rainbow Puppet Works, 10/9 at 10:30 a.m... 328 E. 67th St.: 10/11 at 11 a.m., stories, fingerplays, rhymes, for toddlers, ages 18-24 months... Lincoln Center Library, Amsterdam Ave. and 65th St.: a cartoon workshop with Payton Wilkinson and Timothy Siciliano, 10/11 at 4... Columbus, 742 Tenth Ave.: "Aladdin and the Magic Lamp," by Fantasy Puppet Theater, 10/12 at 4.

CINDERELLA—Theater Workshop, 317 Merrick Rd., Lynbrook, L.I. (516-599-1982). 10/13, 14, at 1 and 3:30 p.m. $4.

HANSEL AND GRETEL—Arena Players Repertory Co. Children's Theatre. Second Stage, 296 Rte. 109, E. Farmingdale, L.I. (516-293-0674). Sat. and Sun. at 1 thru 10/28. $4.

AMERICAN MUSEUM OF NATURAL HISTORY, Central Park West at 79th St. (873-1300). Mon., Tues., Thurs., Sun., 10-5:45; Wed., Fri., Sat., 10 a.m.-9 p.m. $3 suggested for adults, children $1.50. Natural Science Center: Tues.-Fri., 2-4; Sat. Sun., 1-4:30. Discovery Room: Sat. Sun., noon- 4:30.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Sun. 1-5. Weekends, $3, adults $2; weekdays, $2 and $1. Exhibit: "Color and Light"—prisms, a shadow wall, performance area. 10/13 at 1:30 and 3, 10/14 at 2, design a Columbus Day banner.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what-you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at noon and 4. Also: 10/13 at 2, author-illustrator Charles Mikolaycak, of "Babushka."

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (273-2060). Tues.-Fri. 1-5; Sat. 11-5; Sun. and hols., 12-5; also 10/8. $1. Exhibit "Soundtracks"... Fri. at 1, "Cozy Afternoons" of storytelling for 3-5-year-olds... Parent-child workshops: 10/8 at 1:30 and 3, Columbus Day program, Sailors' Caps and Sea Shanties. 10/13 at 1:30, Slapping, Clapping, and Hand Snapping—make your own clappers. 10/14 at 1:30, composer-artist Peter Phillips talks about and performs on his wooden instruments. Free with museum admission.

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KEY TO ABBREVIATIONS	
B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reade Sts., 349-5566. Casual. American. Spcls: fresh three-color fettuccine with smoked salmon and sour cream, roast duck with black pepper and Drambuie, homemade pastries. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 6-11:30, Sat. 6:30-12:30. Available for private parties. Closed Sun. **(M) AE, CB, DC, MC, V.**

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

CINCO DE MAYO—349 W. Broadway, 226-5255. Casual. Regional Mexican. Spcls: menudo, chilies en Nogada, soft-shell tacos. Open Tues.-Sun. noon-midnight. *Private parties. Closed Mon.* **(I)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta Marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Fri. 5-11, *Sat. to midnight, Sun. 11:30 a.m. - 11 p.m. Private* parties for 30-100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

EDO GARDEN—104 Washington St., 344-2583. Casual. Traditional Japanese. Spcls: sushi, hot-pot dishes, Zen kaiseki dinners. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. & Sun. noon-midnight. **(M)** AE, DC, MC, V.

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannoli, cappuccino. Open daily 7:30 a.m.-midnight. **(I)** No Credit Cards.

FORLINI'S—93 Baxter St., 349-6779. Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.-Sat. 11:30-3. D Tues.-Sat. 5-2, Sun.-Mon. to 11:30. Reduced rate parking Mon.-Thurs. **(I)** AE, CB, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GORDON'S—38 MacDougal St., nr. Prince St., 475-7500. Casual. Italian. Spcls: onion soup Milano style, ravioli with walnut sauce, cotechino with light tuna sauce, assorted focaccia. L daily noon-3. D Mon.-Sat. 6-11. Bar open from 5. **(M)** AE, CB, DC.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: sautéed black fish with maltaise oranges, snow peas and whole grain rice; roast free-range chicken, grilled tuna steak with mushrooms and spaghetti squash, grilled spicy rib-eye steak. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking.**(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

IL CORTILE—125 Mulberry St., bet. Hester & Canal Sts., 226-6060. Casual. Italian. *Spcls: tortigilioni* in bella vista, alge ricci di mare e conchiglie. Res. sug. Open Sun.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC, MC, V.

LAUGHING MOUNTAIN BAR & GRILL—148 Chambers St., 233-4434. Casual. American-Continental. Spcls: sea-trout with black bean and ginger sauce, Mountain salad, roast duck fillet with apples and green peppercorns. Res. sug. L Mon.-Fri. noon-4. D daily 4-midnight. Br Sat.-Sun. noon-4. **(I-M)** AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

MITA—45 Nassau St., bet Liberty St. & Maiden Lane, 349-6264. Casual. Japanese. Spcls: cheese kyo-maki, Mita steak, gusokuni. Res. nec. L Mon.-Fri. noon-3. D daily 5-9:30. Private parties for 20-30. **(M)** AE,CB,DC,MC,V.

OMEN—113 Thompson St., 925-8923. Casual. Japanese provincial. Spcls: sashimi, omen; tamago-tofu, Japanese seasonal dishes. Res. nec. L Thurs.-Sun. noon-2:30. D Tues.-Sun. 6-11:30. Closed Mon. **(M)** AE.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American. Spcls: baby-back ribs, steaks, chops, fresh fish daily. L Mon.-Fri. 11:30-4. Buffet Br Sun. noon-5. D Mon.-Fri. 4-11, Sat. 5-midnight. Private parties. Ent. **(M)** AE, MC, V.

RUGGERO'S—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple *surprise (for 2). Res. nec. D only Tues.-Sun.* 7-midnight. Ent. Closed Mon. **(M)** AE, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight., Fri. to 1, Sat. 1-1, Sun. 1-11. Private room for banquets. Valet parking for D. Ent. **(M)** AE, CB, DC, MC, V.

SPRING STREET—162 Spring St., at W. Broadway, 219-0157. Casual. Continental-Nouvelle. Spcls: stuffed shrimp with chive butter, cornish hen pepperonate, veal scallops with wild mushrooms & fresh herbs. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11:30-5. D daily 6-midnight. Ent. Thurs.-Fri. eves., & Br Sat.-Sun. Private parties for 30-150. **(M)** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili, and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. *107 stories atop Manhattan.* Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M) AE, CB, DC, MC, V.**

Greenwich Village

A TASTE OF INDIA—181 Bleecker St., 982-0810. Casual. Indian. Spcls: chicken tandoori. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri. to midnight, Sat. 3-midnight, Sun. 4-11:30. Complete L & D. **(I-M)** AE, DC, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St., 206-1830. Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6-midnight. Br Sat.-Sun. noon-3:30. **(M)** AE, MC, V.

CALIENTE CAB CO.—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br & L daily noon-5:30. D daily 5:30-4 a.m. Outdoor café. **(I)** MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

CUISINE DE SAIGON—154 W. 13th St., 255-6003. Casual. Vietnamese. Spcls: lemon grass chicken, crispy duck with hoisin sauce, barbecued pork skewer. Res. sug. D only Tues.-Sun. 5-11:30. Closed Mon. **(M)** AE.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. International. Spcls: tagine of the day, messy linguine with crawfish, grilled swordfish, summer salad with chicken & flowers. Res. nec. L Mon.-Fri. noon-3. Br Sun. 11:30-3. D daily 5:30-11:30. **(M)** AE, CB, DC, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American-Nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6-11:30. S 11:30-2 a.m. Br Sat.-Sun. noon-4. Ent. nightly. **(M)** **AE, DC, MC, V.**

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon-midnight daily. **(I-M)** AE, DC, MC, V.

MITALI—296 Bleecker St., at Seventh Ave. South, 989-1367. Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.-Sun. 11-3:30. D daily 4:30-midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.,** 533-2508. **(I)** AE, MC, V.

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish daily. Res. sug. Open daily noon-11 p.m. **(M)** AE, V.

PIZZAPIAZZA—785 Broadway, at 10th St., 505-0977. Casual. American-Cafe. Spcls: guacamole, hamburger, variety of deep-dish pizza, salads, chili, pastas, cheesecake. Open daily noon-1 a.m. Br Sat.-Sun. noon-4. Private parties for 40. (I) **AE, MC, V.**

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Private parties. **(M)** AE.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

ZINNO—126 W. 13th St., 924-5182. Casual. Italian. Spcls: chicken contadina, veal chop Milanese, linguine frutti di mare. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5:30-11:15, Fri.-Sat. to 11:45, Sun. 4:30-10:30. Ent. nightly. **(M)** AE, V.

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-4. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

DA VINCI—116 E. 39th St., 686-4666. Jacket required. Italian-Continental. Spcls: chicken primavera, duck Calvados, scaloppine of veal with two pepper puree. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10:30. Pianist Mon.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I-M)** No credit cards.

EL POTE ESPANOL—718 Second Ave., bet. 38th & 39th Sts., 889-6680. Casual. Castilian. Spcls: shellfish, veal. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 5-11, Sat. to 11:30. Closed Sun. **(I-M)** **AE, DC, MC, V.**

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. American-Continental. Spcls: steak, rack of lamb, veal porterhouse, Dover sole. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. **(M)** AE, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

HUNAN BALCONY EAST—386 Third Ave., bet. 27th & 28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for B,L,D Mon.-Fri. 7:30 a.m.-4 a.m., Sat. noon-4 a.m., Sun. noon-midnight. Spcl. pre-theater D. **(M)** AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

LUCHO'S—591 Third Ave., at 39th St., 684-4421. Casual. Italian. Spcls: mussels marinara, osso buco, lobster fra diablo. Res. sug. L Mon.-Fri. noon-3. D daily 4:30-11. **(M)** AE, CB, DC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrées served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** AE, DC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel, 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, calves liver, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evening & Br. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Bar open til 4 a.m. Outdoor cafe. **(I)** AE, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and dijon mustard. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. **(M)** AE, CB, DC, MC,V.

14th-42nd Streets, West Side

CAFE SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese-Continental. Spcls: mussels in sake-spiked broth with orange peel, calamari in tangy seafood à la niçoise, salmon with almonds and raisins in melted butter, sushi. Res. nec. L. Mon.-Fri. noon-3. D Sun.-Thurs. 6-midnight, Fri.-Sat. til 1 a.m. **(M)** AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Reduced D rate parking 5-11. Closed Sun. **(I-M)** AE, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. (I) **AE, CB, DC, MC, V.**

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

JERRY'S—565 W. 23rd St., 807-6261. Casual. Continental. Spcls: mesquite grill, fresh pasta, seafood. Res. sug. L Mon.-Sat. noon-4. Br Sun. 11:30-4. D daily 6-12:30 a.m. S daily 12:30-3 a.m. **(M)** AE, CB, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: Keens mutton chop, hot duck sausage with coriander, cold poached salmon with chevre vinaigrette. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra dia

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volo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW YORK RESTAURANT SCHOOL DINING ROOM—27 W. 34th St., 947-7105. Casual. American. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. *Complete D. Free parking from 5 & all day Sat.-Sun.* **(M)** AE, CB, DC, MC, V.

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Casual. International. Spcls: chicken Jeanetta, coulibiac of salmon with lobster sauce, loin of veal stuffed with mushrooms, capers and prosciutto. Res. nec. L cruise 12:30-2:30. D cruise 7-10. S cruise midnight-2 a.m. Private parties. Dancing. **(E)** AE, MC, V.

ROJAS-LOMBARDI—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. D only Tues.-Sun. 6-11. Tapas bar 5-midnight. Complete D. Ent. Closed Mon. **(M)** AE, MC, V.

SAN REMO—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC, V.

37th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former townhouse.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Complete D 5-10. Music Mon.-Thurs. 7-midnight, Fri.-Sat. 8-1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American. Spcls: calves liver with black mustard seed, 10th Avenue marinated chicken. Res. sug. B daily 7-11. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon & 2:15. Piano bar 5:30-midnight. **(M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Pre-theater D 5:30-7. Br Sun. 11:30-3. **(M-E)** *Afternoon tea Mon.-Sat. 3-5.* Ent. Mon.-Sat. 3:30-10:30. & Sun. Br. AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, *Fri.-Sat. to 1 a.m., Sun. noon-midnight.* Valet parking after 6. **(I)** AE, CB, DC, MC, V.

ENOTECA IPERBOLE—137 E. 55th St., 757-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, CB, DC.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Spcl. cocktail hour featuring Mexican hors d'oeuvres. Stolling guitarists. **(I-M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri.

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GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. **(M) AE, CB, DC, MC, V.**

J.J. MULLIGAN—750 Third Ave., at 47th St., 986-0716. Casual. American-Irish. Spcls: J.J. Mulligan stew, fresh pasta, salads, hamburgers, corned beef & cabbage. L daily 11:30-7. Bar til 8. Private parties. Also **46 E. 43rd St.,** 599-9805, **430 Lexington Ave., at 43rd St.,** 599-8936; **64 W. 52nd St.,** 245-9702; **32 Cedar St.,** 825-9855. **(M)** AE, CB, DC, MC, V.

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. **(M). St. Regis Bar:** L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. **Astor's:** Cocktails Mon.-Thurs. 5-1, Fri.-Sat to 2 a.m. AE, CB, DC, MC, V.

KNICKERS—928 Second Ave., at 49th St., 223-8821. Casual. Continental. Spcls: steak, beef bourguignonne, broiled calves liver, fillet of sole. L daily noon-5. D daily 5-1 a.m. Bar til 4 a.m. **(M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA RECOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of duck with crayfish in muscadet sauce, steamed sea-bass on poussé pierre. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10:30, Sat. 5-11, Sun. 5-10:30. Private parties. **(M-E)** AE, CB, DC, MC, V.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carre d'agneau bouquetiere. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E) AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave., & 51st St., 753-1515. Casual. American-Continental. Spcls: angel's hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp Pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel's hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M) AE, DC, MC, V.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.-Fri. noon-3. D daily 5:30-11. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

RIB-IT—304 E. 48th St., 759-0590. Casual. American. Spcls: baby-back ribs, spareribs, beef ribs, veal ribs, barbecued chicken, funion loaf, wonder wings. L daily 11:30-4. D daily 4-midnight. Private parties for 80. Pianist nightly. **(I-M)** AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. **(M)** AE, CB, DC.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & Western-style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

SCOOP—210 E. 43rd St., 682-0483. Casual. Northern Italian. Spcls: shrimp alla Romano, veal Valdostano, steaks, fresh fish. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Sat. 5-11. Free D parking 5:30-12:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Private tatami rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M) AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, CB, DC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4 to 5-lb. lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

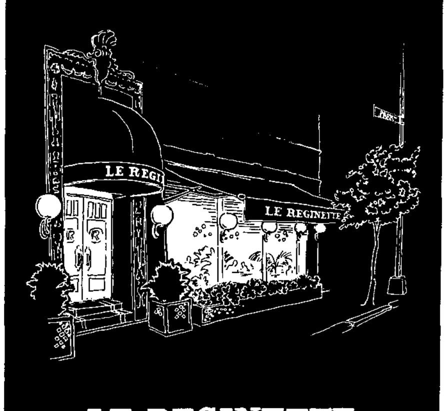
TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. **(M)** AE, CB, DC, MC, V.

TONINO—805 Third Ave., at 50th St., in the Crystal Pavilion, 308-2280. Jacket required. Italian. Spcls: vongole e cozze, pollo Valdostana, linguine al pesto. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. Ent. nightly from 7:30. **(M-E)** AE, CB, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun.-Mon. 8-1a.m. **(M-E). The Waldorf Cocktail Terrace:** Tea



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43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.-Fri. 7:30-11. Br Sat.-Sun. 9-4. L Mon.-Fri. 11-4. D daily 4-10. S daily 10-midnight. **(M)** AE, CB, DC, MC. V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, orange chicken, fettuccine, flounder en papillote, rack of lamb with rosemary and mustard, sushi bar. Res. nec. L Mon.-Sat. noon-4. D Mon.-Sat. 5-2 a.m., Sun. 4-10 p.m. Bar til 4 a.m. Parties for 20-80. Pianist nightly. **(M)** AE, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St., & Broadway, 757-3110. Casual. American. Spcls: steak, old-fashioned barbecued ribs, hamburgers, incl. salad bar; shrimp; beer, wine or sangria with dinner. L Mon.-Sat. 11:30-3:30. D Mon.-Thurs. 4-11:45, Fri.-Sat. to 12:45, Sun. 1-10:45. Child's D. **(I-M)** AE, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** **AE, CB, DC, MC, V.**

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: prime sirloin, veal chop, jumbo shrimp. Res. sug. Open daily 5-2 a.m. Ent. Tues.-Sun. **(M)** AE, CB, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. **(I)** **No credit cards.**

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard buerre blanc, fresh fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m. -2 a.m. Bar til 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

CHEZ NAPOLEON—365 W. 50th St., 265-6980. Casual. French. Spcls: lapin Marguerite, bouillabaisse, choucroute, steak au poivre. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

DARBAR—44 W. 56th St., 432-7227. Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sun. to 11:30. Free parking 5 p.m.-5 a.m. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crêpes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** **AE, DC, MC, V.**

HURLEY'S—1240 *Ave. of Americas, at 49th St.,* 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. *Spcls: stone crab claws, seafood, steak. Res. sug.* Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KEEWAH YEN—50 W. 56th St., 246-0770. Dress opt. Northern Chinese-Cantonese. Spcls: barbecued duck, suckling pig, dim-sum. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat. 5-1 a.m., Sun. 5-midnight. Private parties for 100. **(I-M)** AE, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, om*elettes, fresh fish, chocolate fondue. Open daily* 11:30 a.m.-midnight. **(I)** AE.

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC, MC, V.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, *Sat.-Sun. from 4. Complete* L & D. **(M)** AE, DC, MC, V.

LAREDO—156 W. 44th St., 944-9747. Casual. Spanish-Mexican. Spcls: paella, stuffed lobster, enchilladas, tacos. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-midnight, Sat.-Sun. from 3. **(I-M)** AE, CB, DC, MC, V.

LARRE—846 Seventh Ave., bet. 54th-55th Sts., 586-8096. Casual. French-American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provencale. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LE CHAMBERTIN—348 W. 46th St., 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-9:30. After-theater dining. Private parties. Closed Sun. & holidays. **(I-M)** AE, DC, MC, V.

LE RIVAGE—340 W. 46th St., 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 10:30. Closed Sun. **(M)** AE, MC, V.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LES PYRENEES—251 W. 51st St., 246-0044/246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Closed Sun. Reduced rate parking after 5. **(I-M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAMMA LEONE'S—239 W. 48th St., 586-5151. Casual. Italian. Spcls: veal & chicken parmigiana. Res. sug. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 3:30-11:30, Sat. 2:30-11:30, Sun. 2-10. Complete L & D. Ent. nightly. Private parties for 500. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

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RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open til midnight), Tues.-Sat. to 11:30 (open til 1 a.m., Fri.-Sat. til 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 1-1:30 (show cover). **(M)** AE, CB, DC, MC, V.

RASPUTIN RUSSIAN—371 W. 46th St., 586-1860. Casual. Russian-American. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4 - midnight. Ent. Fri.-Sun. Private parties 20-75. **(M)** AE, MC, V.

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete L & D. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

ROSE—51 W. 52nd St., 751-5152. Jacket required. Italian. Spcls: veal alla Rose, tortellini alla panna, fresh fish. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 3-10. Closed Sat.-Sun. **(M)** AE, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SEA FARE OF THE AGEAN—25 W. 56th St., 581-0540. Jacket required. American-Mediterranean seafood. Spcl: bouillabaisse Marseillaise. Res. sug. L Mon.-Sat. noon-3, Sun. 1-3. D daily 3-11. **(M-E)** AE, CB, DC, MC, V.

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American-Seafood. Spcls: whole gingered fish, swordfish broiled over mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.-Sat. noon-3. D daily 5-10. Pre-theater D 5-6:30 with free parking. **(M)** AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. **(I)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood, Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Ave. at 71st St.**, 595-8599. **(M)** AE, CB, DC, MC, V.

57th-60th Streets

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. American-International. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 6-11:45. After-theater menu 10:30-12:30. **(M)** AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L

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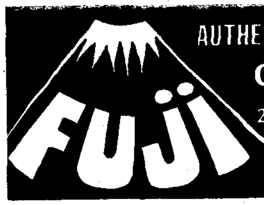
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GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. *Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight,* Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

JEAN LAFITTE—68 W. 58th St., 751-2323. Casual. French. Spcls: sea scallops in basil sauce, medaillons of veal with mushroom sauce, leg of lamb with kidney beans. Res. sug. L Mon.-Sat. noon-3. D daily 6-12:30 a.m. **(M)** AE, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. *Casual. Jewish deli. Spcls: Rumanian tenderloin,* corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, *705-2100.* Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

LE VEAU D'OR—129 E. 60th St., 838-8133. Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:15. Complete L & D. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. **(I)** AE, MC, V.

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 150. **(E)** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

PARI PASSU—147 E. 60th St., 832-8972. Casual. French-Classical. Spcls: cassolette of seafood, millefeuille of salmon, ris de veau forestiere. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-10. Private parties for 50. Closed Sun. **(M)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5:30-11, Fri.-Sat. to 11:30. S daily til 12:30 a.m. **(M-E) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m. - 1 a.m., Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. L, Tea, "After 8": Mon.-Fri. 7:30 a.m. - 1 a.m., Sat to 2 a.m., Sun. 11 a.m. - midnight. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. D Mon.-Thurs. 5-11, Fri.-Sat. to 11:30, Sun. 4-

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REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. **(E) AE, CB, DC, MC, V.**

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Closed Sun. **(M)** AE, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French-Cuisine Maximin. Spcls: petite timbale de pàtes fraîches à la langouste rose, filet de bar aux poireaux et aux truffes. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 150. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B daily 7-11. L Mon.-Sat. noon-3. D Tues.-Sat. 6-10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L daily noon - 3. Drinks til 11 p.m. **Red Jacket:** Bar noon-1 a.m daily **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6-9:30. Pre-theater D Tues.-Thurs. 5:45-6:45. Closed Sun. & Mon. **(M)** No credit cards.

BUDAPEST CAFE—1373 First Ave., bet. 73rd & 74th Sts., 772-8508. Dress opt. Continental-- Hungarian. Spcls: pheasant pate, roast goose liver, paprika veal medallions, Gundel palacsinta. Res. sug. D only Tues.-Sun. 5:30-11:30. Closed Mon. **(M) AE.**

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. **(M)** AE, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, medaillons of veal with julienne of leek. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. Outdoor café. **(I-M) AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. D daily 6-1 a.m. **Carlyle Restaurant:** French cuisine. B daily 7-10:30 a.m. Buffet L Mon.-Sat. noon-3. Br Sun. noon-3. D daily6-11.**(M-E)** AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. **(E)** AE, DC, MC, V.

DIECI—1568 First Ave, bet. 81st & 82nd Sts., 628-6565. Jacket required. Classic/Regional Italian. Spcls: imported fungi porcini, shrimps with fennel, homemade stuffed ravioli, veal gorgonzola. Res. sug. D daily 5:30-11:30. **(M)** AE, MC, V.

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.-Thurs. 11:30 a.m.-1 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30-4. (I) AE, CB, DC, MC, V.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. (I-M) AE, DC.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, cote de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. Closed Sun. **(E) AE.**

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.-Sat. noon-3, Sun. noon-4. D Mon.-Sat. 6-11, Sun. 5-9:30. Private parties. **(M)** No credit cards.

LE REGENCE—37 E. 64th St., in the Plaza Athenee, 734-9100. Jacket & tie required. French-Seafood. Spcls: bar raye en croute creme aux fines herbes, red snapper poele creme au safran, sauman grille sur flan de champignon. Res. nec. B daily 7-10. L daily noon-2:30. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. **(M)** AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: Irish sea scallops, roast saddle of lamb. Res. sug. L Mon.-Fri. 11:30-3.D daily 5-midnight. Br Sat.-Sun. 11:30-4. **(M)** AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: charcoal grilled duck, veal piccata, navarin of lamb, roast wild boar, chocolate fudge cake. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. **(M)** AE, CB, DC, MC, V.

MR SAM'S—1265 Third Ave., at 73rd St., 517-2020. Dress opt. American. Spcls: prime steak, fresh seafood, lobster. Res. sug. D Sun-Thurs. 5-11, Fri.-Sat. to midnight. Br Sun. noon-3. Private parties for 80. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5-11. Bar Mon.-Sat. til 1 a.m. Pianist Mon.-Sat. **(M)** AE, CB, DC, MC, V.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental. Spcl: breast of duckling with red cabbage and Calvados, rosettes of veal with mirabelles, fricassee of lobster with morels. Res. sug. B daily 7-noon. L Mon.-Sat. noon-2:30. Br Sun. noon-5. D daily 5-10:30. S from 10:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7-10:30. L daily noon-2:30. D daily 6:30-10:30. **(E)** AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. **(E)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.- Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m.,

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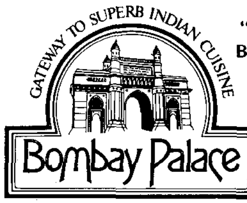
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Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. Br Sat. noon-3, Sun. 10-4. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-12:30, Sun. 5-11. **(M-E)** AE, CB, DC, MC, V.

CAVALIERE—108 W. 73rd St., 799-8282. Casual. Northern Italian. Spcls: paglia e fieno, branzino livornese, scaloppine alla genovese, Italian cheesecake. Res. sug. L Mon.-Fri. 11-4. Br & L Sat.-Sun. 11-4. D Sun.-Thurs. 5-1 a.m., Fri.-Sat. to 3 a.m. Private parties for 50 **(M)** AE, CB, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. **(M)** AE, CB, DC, MC, V.

HUNAN BALCONY—**2596 Broadway, at 98th St.**, 865-0400. Casual. Hunan Spcls: chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

RUPPERT'S—**269 Columbus Ave., bet. 72nd & 73rd Sts.**, 873-9400. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat. 11-4:30, Sun. 10:30-4:30. Enclosed sidewalk café. **(M)** AE, CB, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Creole fish gumbo, Maryland spiced crabs, Maryland crab cakes. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11. Ent. Tues.-Sat. Private parties for 15-125. **(M)** AE, CB, DC, MC, V.

SWEETWATERS—**170 Amsterdam Ave., bet. 67th & 68th Sts.**, 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

Brooklyn

HEIGHTS CAFE—41 Clark St., 522-0968. Casual. American-French. Spcls: fresh seafood, veal Sorrentina, venison grand veneur, Long Island duckling. Res. sug. L Tues.-Fri. noon-3. D Tues.-Thurs. 5-11, Fri.-Sat. to midnight, Sun. 4-10. Br Sun. 11:30-3. Valet parking. Pianist Thurs.-Sat. Closed Mon. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—**386 Flatbush Ave. Extension**, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

Queens

RALPH'S ITALIAN RESTAURANT—**75-61 31st Ave., Jackson Heights**, 899-2555. Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana, Res. sug. Open Mon.-Thurs. noon-10:30 p.m., Fri. to 11, Sat. 4-11. Complete D. Closed Sun. **(I)**. AE, DC, V.

STRATTON RESTAURANT—**Forest Hills, 108-36 Queens Blvd.**, 263-6100. Casual. American-Mexican. Spcls: ribs & chicken, Mexican combination platter. Res. sug. L daily 11:30-3. D daily 3 p.m.-3 a.m. Ent. nightly. Private parties for 200-300. **(I)** AE, CB, DC, MC, V.

VILLA SECONDO—**Fresh Meadows, 184-22 Horace Harding Expy.**, 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

WATERS EDGE—**44th Drive & the East River**, 392-4055. Casual. American-Nouvelle. Spcls: grilled Norwegian salmon, veal chop, fresh fish daily. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-11, Fri.-Sat. to midnight. Pianist nightly. Private parties for 120. **(M)** AE, CB, DC, MC, V.

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KEY TO ABBREVIATIONS	
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

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Pop/Jazz

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BLUE NOTE—131 W. 3rd St., 475-8592. 10/8, Crossing Points with Richard Reiter and the Chip White Sextet. 10/9-14, Joe Williams. Shows at 9 and 11 with an extra show Fri.-Sat. at 1 a.m. AE,MC,V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. 10/9, Lounge Lizards. 10/10,11, The Claude Bolling Trio with guest soloists Larry Coryell and Pamela Sklar. 10/12-14, Stanley Clarke; Pat Martino. 10/18, 'Local Heros' featuring The Mosquitos, The Neats and The Smithereens. No credit cards.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Every Mon.-Sat. pianist Mike Garber plays from 7-9 p.m. 10/8-13, Bill Mays with Michael Moore. 10/15-20, Mike Abene with Michael Moore. Sets at 9:45, 11, 12:30 and 2 a.m. AE,CB,DC,MC,V.

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. Music from 9:30. AE,MC,V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., The Cayenne Jazz Band. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music Wed.-Thurs. 8-11, Fri. 9-11, Sat. 8:30-midnight. AE,DC, MC,V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Pianist Adam Makowicz plays, Mon.-Sat. 9-midnight, (closed Sun.). AE,DC,MC,V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 10/13, Crystal Creek. 10/20, The Otis Brothers. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 10/8,9,15,16, Ed Polcer's Midtown North. 10/10,17, Hot Club of 54th Street. 10/11-13,18-20, Balaban & Cats. 10/14, Danny D'Imperio and the Metropolitan Bopera House. AE,DC,MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 10/8,15, Les Paul Trio. 10/9-14, The Great Guitars - Herb Ellis, Charlie Byrd, Barney Kessel. Shows 9,11 & 12:30. AE, MC,V.

FOLK CITY—130 W. 3rd St., 254-8449. 10/8, Sonny Ochs. 10/9, Lucy Avery Brooke. 10/10, 'The Same Old Song' featuring Donna Destri, Sherryl Marshall, and Zora Rasmussen; Junior X Trio. 10/14, Jane Brucker. 10/15, Tom Goodkind of the Washington Squares. 10/16, Jeff Sumerel; Lucy Avery Brooke. 10/17, John Louri. 10/19,20, Dan Hicks. 10/21, Mary Ellen. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. 10/8, Jack Reilly. 10/9-11, Armen Donelian and David Eubanks. 10/12,13, Amina Claudine Myers with Fred Hopkins and Jerome Harris. 10/14,15, Carol Fredette. 10/16-18, Onaje Allan Gumbs. 10/19,20, Reggie Workman. **Upstairs:** 10/11 at 8:30, The Gail Boggs Show, followed by Megan Murphy at 10:30. 10/12 at 8:30, an evening with Roger Kellaway. 10/13 at 8:30, Trudy Bayne. AE,MC,V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon. 10-3, Brooks Kerr Duo. Tues. 10-3, Chuck Wayne Trio. Wed.-Sun. 10-3, Kitt Moran and the Mike Moran Trio with Vic Juris on guitar and Ron McClure on bass. Sun., 5-10, singer-pianist Brooks Kerr. AE,CB,DC,MC,V.

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KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room. Pianist Al Foster plays Mon. - Sat. from 10-2:30 a.m. AE,MC,V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Continental restaurant and jazz club. 10/8, Toshiko Akiyoshi's N.Y. Jazz Orchestra featuring Lew Tabackin. 10/9-14, Terence Blanchard with Donald Harrison and Quintet. 10/15,22, Gil Evans' Orchestra. 10/16-21, Phil Woods Quintet. Music Sun.-Thurs. from 8:30, Fri.-Sat. from 9. AE,MC,V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. 10/9-11/10, singer Annie Ross, Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. Closed Sundays. AE,DC,MC,V.

NEW DEAL—152 Spring St., 431-3663. Art deco room with pianist Andy Tuck and David Meer on bass, Wed.-Thurs. 8-midnight, Fri.-Sat. 9-2 a.m. AE,CB,DC,MC,V.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., The Eddy Davis All-Stars. Tues., Alan Russel Big Band. Wed., Stan Rubin's Big Band. Thurs., The Lynn Oliver Big Band. Fri., David Ostwald and his Gully Low Jazz Band. Sat., Bob Cantwell and the Saturday Night Stompers. Sun., Deacon Jim and the Hairy Lip Jazz Band. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. 10/8, Beru Review. 10/10, The Legend Tour: Rita Marley, Marcia Griffiths, Judy Mowatt, and the Wailers. 10/11, Alvin Lee. 10/12, Ministry. 10/13, Konk. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. 10/8,15, Galt MacDermot and his New Pulse Jazz Band. MC,V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535.10/10, Debbi Whiting. 10/11, Intensive Care; True Colours. 10/12, City Beat; Urbacide; Ferd. 10/13, Lucky del Ray; Identical Strangers. 10/14, Joe Jones; The Daves. 10/17, Million Dollar Bill; Hollywood Dick Doll Revue. 10/18, Zero Zero. 10/19, Alter Boys; The Soup. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun 3-7. 10/8,15,22, David Murray Big Band. 10/9-14, Abdullah Ibrahim; 'Ekaya' Septet with Carlos Ward, Ricky Ford, Charles Davis, Dick Griffin, Cecil McBee, Ben Riley. 10/16-21, Ron Carter Quartet. AE,MC,V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln Center eatery with excellent entertainment. 10/9-13, Leata Galloway sings Tues.-Thurs. at 9 & 11, Fri.-Sat. at 10 & midnight. 10/16-20, Ethel Beatty and Milton Craig. AE,DC,MC,V.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Every Mon., Mel Lewis and the Jazz Orchestra. 10/9-14, Jim Hall Trio. 10/16-21, Woody Shaw Sextet. Shows at 10, 11:30, & 1 a.m. No credit cards.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 8. 10/8,15, pianist Jim Roberts with Brian Torff on bass. 10/9-13, pianist Nina Sheldon with David Williams on bass. 10/14, guitarist Gene Bertoncini with Michael Moore on bass. 10/16-20, pianist Harold Maybern with Jamil Nasser on bass. AE.

Country/Western

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-western entertainment. 10/8, John Lee Hooker; Robert Cray Band. 10/9,10, San Francisco Allstars; Nicksilver. 10/11, Mutabaruka. 10/12,13, Tommy Joe White; Way Out West. 10/14, Blues Festival 1984 featuring Hubert Summlin, Sugar Blue, Bob Margolin and Mojo Bone. 10/15,16, Radiators. 10/17,18, Paul Butterfield and Rick Danko; Gene Clark and the Firebyrds. 10/19,20, Whitewater; Carter Brothers Band. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. AE,CB,DC,MC,V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country- music hang-out. 10/10-12, Tommie Joe White. 10/13-15, Drew Perkins. 10/17,18, Deborah Snow. 10/19,20, Gabe Johnson. 10/21,22, Tom Ruland. AE,DC,MC,V.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 10/9-14, comedienne Paula Poundstone, Tues.-Thurs. & Sun. at 8:30, followed by comedian A. Whitney Brown, Fri.-Sat. at 9 & 11:30. AE,MC,V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE,MC,V.

DANGERFIELD'S—1118 First Ave., 593-1650. 10/8-13,15-20, comedian Redd Foxx and the Dangerfield Trio, Mon.-Thurs. at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 9 & midnight. AE,CB,DC,MC,V.

GOODTIMES—499 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists. Nightly from 9.30. AE,MC,V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. Show Sun.-Thurs. at 9, Fri. & Sat. 8:30 & midnight. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Thurs.-Sat. No credit cards.

MONKEY BAR—60 E. 54th St. (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment. Tues., Danny Curtis. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE,CB,DC,MC,V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Imam & singer Pamela Smith. Thurs., magician Joe Devlin with comedian Terry Day. Fri., magicians Slydini and comedian Barry Steiger. Sat., magician Imam and Barry Steiger. AE,MC,V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE,CB,DC,MC,V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m., Sat. 9-4 a.m., Sun. 9-3 a.m. AE.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with disco dancing Thurs.-Sat. from 10 p.m.-4 a.m. AE,MC,V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. 'Big Nick' Nicholas Quartet, alternating with singer-pianist Tommy Furtado. Nightly except Sun., from 8-3 a.m AE,CB,DC,MC,V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz, Wed.-Sat. 10-4 a.m. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat. 6-midnight with a lively disco from 10:30 p.m. AE,CB,DC,MC,V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE,V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil. Thru 10/11, Gilberto Gil. 10/12,13, Pe de Boi - Power Samba Band. 10/14, Kenia - Lady of Bossa Nova. 10/17-20, Olatunji - Drums of Passion. AE,V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen

Donet Duo, Mon.-Thurs. 6-midnight, Fri.-Sat. 6-1 a.m. AE,CB,DC,MC,V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Paris, Je T'Aime,* produced by Georges Reich featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist Ingrid Nielson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE,CB,DC,MC,V.

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE,CB,DC,MC,V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway '84,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Bill Carmichael, Susan Jacks, Herndon Lackey, and Marilyn Pasekoff, Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. 10/9 at 11, Justin Page Trio with pianist William Charlap and Sean Smith on bass. AE,CB,DC,MC,V.

PANACHE—1409 Sixth Ave., 765-5080. 10/9, Jo Ann Lov. 10/10,17, Jon Soleather. 10/11, Ms. Nesbitt with Class in '3 Men in a Tub.' 10/12, Joyce Lyons. 10/13, Helen Angelo. 10/14, Randy Maddison. 10/18-21, Valentine Ryder. AE,MC,V.

RACHEL'S—25 Hudson St., 334-8155. **Little Room:** 10/12, Florence Irving. 10/13, Kaleidoscope - Improv. Players. 10/18-20, The Libby Burke Review. Shows at 10 p.m. AE,MC,V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** *Right across the hall, with the same stupendous view,* 10/9-11, Bobby Rosengarden and his Big Band featuring Marilyn King and Andy Russell. 10/12-14, Dolly Dawn and Art Lund join the Big Band. AE,CB,DC,MC,V.

SIROCCO—29 E. 29th St., 683-9409. From 10/9, a new *Greek-Israeli* musical revue starring Greek singer Sophiana with Aris San, Mercedes, Hortense Kossofsny, Elias Gregory,bellydancer Xanya and the *Sirocco Dancing Waiters, nightly, exc. Mon.* at 10 & 1 a.m. AE,CB,DC.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Singer-pianist Steve Ross plays, Tues.-Sat. from 9-1 a.m. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30-11. AE,CB,DC,MC,V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 10/13, songstylist Julie Wilson performs 'A Tribute to Rodgers and Hart,' Tues.-Sat. at 10 and midnight. Every Sun. & Mon., from 9-1 a.m., dinner and dancing to the Big Band Sounds of Vince Giordano's Nighthawks. **Bemelmans Bar:** Jazz-pianist Barbara Carroll plays Mon.-Sat. from 9. AE,CB,DC,MC,V.

DORAL TUSCANY—120 E. 39th St., 686-1600. **Da Vinci:** Restaurant with entertainment featuring pianist Martin Berns, Mon.-Fri. 7-11 p.m. AE,CB,DC,MC,V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken, Mon.-Sat. 5-8 followed by Paul Roth, Tues.-Sat. 8-1 a.m. Pianist Earl Rose plays Mon. AE,CB,DC,MC,V.

HELMSLEY PALACE—Madison Ave., at 50th St., 888-7000. **Harry's New York Bar:** Pianist-singer Dick Haddy, daily 6-1 a.m. **Gold Room:** Afternoon tea daily 2:30-5:30 p.m. with harpist Maritza Bolanos. **Madison Room:** Cocktail lounge, pianist Ray Hartley, daily 6-1 a.m. AE,CB,DC,MC,V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. AE,CB,DC,MC,V.

INTER-CONTINENTAL—111 E. 48th St., 421-0836. Pianist Richard Siegel plays, Mon.-Fri. 5:30-10:30. AE,CB,DC,MC,V.

MILFORD PLAZA—261 W. 44th St., 354-4414. **Kippys 44:** Singer-pianist Mike Cossi, Mon. - Sat. 7-1 a.m. **Stage Door Canteen**(997-0046): Singer-pianist-comedian Dayton Selby, Mon.-Sat. 5:30-11:30. AE,CB,DC,MC,V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Sun.-Thurs. 6-11, Fri.-Sat. to 10:30. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30-1:30 a.m. AE,CB,DC,MC,V.

ST. REGIS-SHERATON—2 E. 55th St., 753-4500. **King Cole Room:** Thru 10/13, jazz-pianist Joe Bushkin and his All-Stars in 'A Salute to Satchmo,' Mon.-Thurs. at 9, Fri.-Sat. at 9 & 11. **Astors:** The Mike Cerrati Trio play every Mon.-Fri. from 9-2 a.m., Sat. 10-3 a.m. AE,CB,DC,MC,V.

SHERRY NETHERLAND—781 Fifth Ave., 759-9020. **Le Petit Cafe:** Pianist Ed Goldman plays music of Gershwin, Ellington, Ravel, Debussy, Billy Joel, Stevie Wonder, and more! Tues.-Sat. 7:30-1 a.m. AE,DC,MC.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Norm Kubrin plays Sun.-Mon., 8-1 a.m. **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sat. 9-2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento perform Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Singer-pianist Julie Heberlein, Fri.-Mon. 5:30-8:30. AE,CB,DC,MC,V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Thurs.-Sat. from 7:30. Sue Maskaleris sings & plays Mon.-Wed. AE,DC,MC,V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.-Sat. from 8. AE,CB,DC,MC,V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Al Bundy, Mon.-Fri. 6-midnight. AE,CB,DC,MC,V.

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian folk music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE,CB,DC,MC,V.

Piano Rooms

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Continental restaurant. Pianist Paul Edwards plays Tues.-Sat. 9-1 a.m., Paul Chanlin plays Sun. & Mon. 5-midnight. AE,MC,V.

BROADWAY JOE—315 W. 46th St., 246-6513. Restaurant/piano bar. Singer-songwriter-pianist Anne Phillips, Tues.-Thurs. 9-1 a.m. Pianist Jimmy Lyon plays every Fri. & Sat. from 10-2 a.m. AE,CB,DC,MC,V.

COHO—11 Fulton St., 608-0507. Seafood restaurant. Diana Rogers plays cabaret music Mon. & Wed. 5-9, Sun. 2-6. Pianist Steven Stucker plays Tues. & Thurs. 5-9, singer Julie Sheppard joins him on Fri. & Sat. from 6:30. AE,CB,DC,MC,V.

HANRATTY'S—1754 Second Ave., 289-3200. 10/8,15, Dick Hyman. 10/9-13, John Eaton. 10/14, Jimmy Lyon. 10/16-20, Dick Wellstood. AE.

JOES PIER 52—163 W. 52nd St., 245-6652. Pianist Romaine Brown with Jimmy Butts on bass, Mon.-Sat. 8-1 a.m. AE,CB,DC,MC,V.

LES TUILERIES—40 Central Park South, 832-3835. Art-deco restaurant/piano-bar with singer-pianist-composer Ann Hampton Callaway performing every Tues.-Sat. from 9-1 a.m. AE,CB,DC,MC,V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Buddy Barnes, Tues.-Thurs. from 7. Don Tabor takes over every Fri.-Sat. AE,CB,DC,MC,V.

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music, and Porter to Puccini, Tues.-Sun. from 8 p.m. AE, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Tom Booth playing Tues.-Sat. from 8 p.m. Sun. & Mon., Peter Wright takes over. AE,CB,DC,MC,V.

NICKELS—227 E. 67th St., 794-2331. Continental restaurant. Singer-composer-pianist Charles DeForest, Tues.-Sat. from 8 onwards. AE,DC,MC,V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed. & Sat., Bobbi Miller at the piano. Thurs., Tracey Lyons. Fri., Charlene Bryant. Music from 8:30. AE,DC,MC,V.

WEST BOONDOCK—Tenth Ave., at 17th St., 929-9645. 10/8-10,15-17, pianist Kuni Mikomi. 10/11,14, Ted Chavers. 10/12,13, Ted Chavers with Bob Hobson.Nightly 7:30-1:30 a.m. AE,CB,DC,MC,V.

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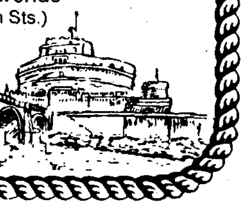

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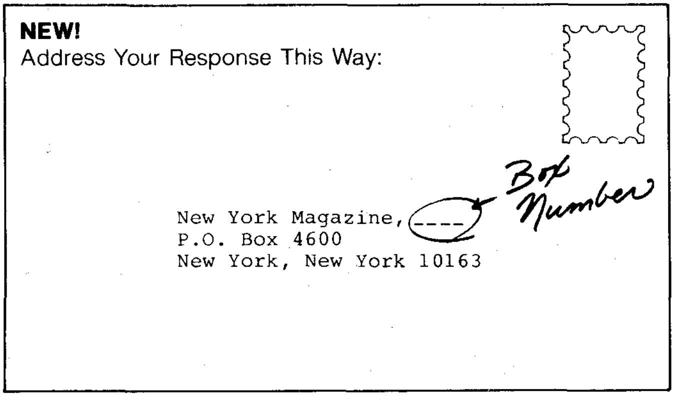

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Man, White, 26—Seeks well-off woman for love, marriage, freedom. NYM B186

A Real Woman—28, petite, blonde, blue eyes, 5'1", intelligent, sincere, professional and Jewish who loves music, theater and travel, seeks professional man for a real relationship. Photo/phone. A687.

Attractive Preppy WASP Male—Age 25, who is a dedicated computer nerd, enjoys running, reading, programming, touring. Looking for intelligent, honest woman to compare bytes with. NYM A688.

Single Life Is Not For Me—I go for the pipe and slippers routine from a thoughtful, bright, happy, breath of fresh air in my life. My man should be between 55 and 65, over 5'8". This lovely lady is blonde, 50, educated, and would like to find Mr. Right. I'd like a letter all about you with phone number. NYM A644.

Very Attractive, Classy—Jewish female, 40, seeks special guy, 40-52, Jewish, secure and established, for lasting relationship. Phone/bio. NYM A686.

Handsome Deserving Man—Seeks a beautiful woman with whom to share a simple dream. NYM A697.

Intelligent, Caring, Secure Man—46, seeks quality woman, 25-45. NYM A698.

Able To Laugh—At life and yourself? Successful, direct, warm-hearted, good-humored, intellectually curious, attractive, Jewish woman, 36, who loves all arts, travel, sports (especially running), dining. Seeks self-assured, successful man, 32-47, with similar interests, who wants a permanent relationship and family. Send letter, photo, backgound. NYM C874.

Unpretentious, 35, 5'1"—NJ businesswoman, enjoys museums, shows, dining, travel, romance. Bio/photo. NYM A695.

I Know You're Out There!—Petite, curvy, animated, television ad writer, 36, in the market for man, 35-50, who's very sweet, very successful and does the Times cross word puzzle in ink. Bio/phone/photo, please. NYM A701.

If One Dimple Sounds Intriguing—Then read on. I'm a 36-year-old, exceptionally bright, highly successful real estate broker, living and working in Manhattan. I'm slender though curvaceous, elegantly stylish, and very, very pretty. In my business, I meet hundreds of men, but I've yet to find that one special man. I seek a tall gentleman, 45-60, who is distinguished, refined, articulate and very wealthy. I am sincere, sexy, sophisticated, responsive, affectionate, able to compromise and a very sympathetic listener. I would hope for the same qualities in a man who is good-natured and not adverse to commitment when the chemistry is right. If your quick wit is outdazzled only by your smile, please send short bio, photo and phone. NYM C859.

STRICTLY PERSONALS

This Lady Drives A Jeep—27, LI professional, pretty, petite, athletic. Seeks attractive, athletic male professional, 28-35. Photo please. NYM A709.

Hazel-Eyed, Auburn-Haired Fox—Successful, world-traveled lady, would like to develop friendship/relationship with well established, creative, professional, attractive Jewish male, 29-40. My passions are rare additions and cars, wine, dancing and movies. I'm 30, 5'4", trim, adventurous, caring, above all feminine, classy. Equally at ease in white lace and frills or blue jeans. Photo/note. NYM A710.

I'm The Type Of Lady—Who is told her lovely appearance and poise probably intimidates men. True, I am very pretty, shapely and quite a successful 37-year-old, but more importantly, a warm, soft-spoken and truly delightful woman to be with. Are you a strong, secure gentleman, emotionally and professionally, reasonably tall, handsome and refined. Perhaps this will be the surprising way to meet. Note and phone. NYM A711.

Healthy, Mature—Meaningful relationship desired with bright, pretty woman. I am 34, 5'10", an affectionate, caring, handsome male who is still searching for you. PO Box 501, Woodside, NY 11377.

Don't Answer This—If you are afraid of a relationship with a dark-haired, green-eyed, warm, sexy, Jewish beauty. I'll take one step at a time with the right warm, attractive, successful, stable man, 38-55. Photo/phone/letter. NYM A714.

Amateur Classical Pianist—Striking 30-year-old, Jewish financial services professional, seeks elegant feminine artist, 23-30, for musical and emotional duets. Two piano music on my Steinways or chamber music with violin are my downfall. Phone/bio/photo, please. NYM A715.

Would You Like To Meet—A very pretty, intelligent, fun-loving, athletic, young-50's widow? If you are my counterpart and a kind, warm, elegant, successful and gentle man, 50's-60's, with the time and desire for exciting new relationship, please reply with phone. NYM A716.

Sleek And Slender—26, 5'9", athletic, artistic woman, seeks tall, ruggedly handsome, energetic, creative Jewish man, 26-34. Photo/bio. NYM A717.

Have I Got A Woman For You—She just moved into my building and I can't get over how gorgeous, sweet and intelligent she is. You wouldn't believe she has two kids in college (she must have been 12 when she had them). She's a professional artist and a devotee of all the arts. Now where can I find a tall, attractive, substantial Jewish man to introduce me (oops) her to? NYM C879.

Feminine, Italian-American—35, petite, beautiful, affectionate seeks open, sensitive male. Photo/bio. NYM E361.

Brilliant, Sparkling, Jewish Beauty—31, successful, articulate, educated, affluent, cosmopolitan, graceful, athletic, slim, talented Renaissance lady. Seeks likewise special, bright, educated, wonderful, affectionate Jewish success, 28-38, with nerve, compassion and aspirations for the best of life and marriage. NYM A719

Tall—Beautiful, high achiever, 5'10 1/2", 36, fashionable, brown-eyed blonde. Visible, elegant, warm, affectionate, funny, supportive. Strong tennis player, promising golfer, gourmet cook, well-traveled, divorced, non-smoker. Seeks a tall, honest, caring, accomplished and successful man who wants a committed, loving relationship. Phone/note. NYM A720.

Cute Village Lawyer—26, wants guy who wants to have fun, is successful, Jewish and adorable. Photo. NYM A722.

Cultural Journalist—For major NY newspaper, 32, 5'4", attractive, well-bred, world-traveled, fed up with deadlines and editors; wants time to write novels. Seeks marriage-minded man, family. Interests: Woolf, Bach, Brendl, Cunningham, Johns, skiing, tennis, beach, mountains. Photo/phone/bio. NYM A721.

Wanted: Successful Man—Who prefers intelligence and character to empty fluff. Vibrant, attractive, fun person, Jewish divorcée seeks top management or equivalent caliber man over 40 who enjoys gourmet food and the finer things of life. Bio, phone number, please. NYM A730.

Westchester/Manhattan Attorney—38, Jewish, good-looking, stable, divorced. Seeks pretty, happy woman (25-37) who enjoys tennis, suburban and city life. Photo, bio, phone. NYM A731.

Playguy Seeks Playgal—Who enjoys exciting and frequent vacations, shows, fine restaurants, the outdoors, and all that life has to offer. You must be beautiful, under 5'7", slim, no children, Manhattanite only. Please answer only if you are willing to enclose a recent photo, short bio and phone. NYM A732.

Do You Have—A mad passion to be outdoors? Are you a single, non-religious Jewish guy, 33-40, who loves cyclo-touring, camping, swimming, jogging. Great! Write! NYM B192.

Attention: Attractive Female, 38-50—Want to meet a sincere, unencumbered, divorced, trim, 5'8", good-looking, good heart, young-50's, nice guy? Brief note, photo, phone, for possible romance, candlelight dinners. NYM A723.

Attractive, Intelligent, Sensitive—Very sexy, professional, Jewish woman desires same characteristics in successful, strong-willed man, 30-50. Bio/photo/phone. NYM A724.

NJ Man, 41—Seeks female to share life with garden, geese, horses and teen daughter. I'm romantic, giving. You are too. PO Box 426, Colts Neck, NJ 07722.

Forever Single—Phooey! says this very attractive, slim, successful male professional, 30, who is more sensitive than Mother Teresa, more loveable than E.T., wiser than Yoda and more modest than a presidential candidate. Seeking a pretty, slim, warm female who yearns for a serious relationship that is more fun than human beings should be allowed to have. Photo/ phone/bio. NYM B188.

Very Handsome, Professional Male—Financially secure, 2 homes on water, athletic, sincere, fun-loving, early 40's, divorced, looking for a special, beautiful female, 25-40, who is secure, sensual, capable. Picture, bio and phone, please. NYM B187.

Striking, Green-Eyed, Lady Ad Exec—Reformed workaholic ready for romance. Blonde, 5'6", late 30's, seeks financially and emotionally secure man, 35-45, whose sense of the absurd equals his sense of integrity. I'm partial to rainy days and cool autumn nights, flea market finds and the finest of wines, horse shows, cats, foreign movies and tennis whites. If you're eager to explore new ideas and old places, please respond with photo, bio and phone. NYM B189.

Successful Executive—And good guy, 37. Would love to meet, get close to, nice lady, 23-33, 5'2"ish, very pretty, shapely and sharp. I'm bright (Ivy), Jewish (reform), imaginative, humorous. Likes include: Ibsen, Pachbel, Koppel, Disney, dahlias, Breuer, serenity, e.e. Cummings, Groucho, Graham, hospitality, fire, water, rain and maybe you. Photo, phone, note. NYC. NYM B190.

Orient Pearl Professional—Desires love, marriage and kids. NYM B191.

Blonde Female Professional—Ex-model would like to meet a white, professional or businessman, 5'11" or over, 40-50's, who is financially secure for a lasting relationship. Bio, phone. NYM C880.

Handsome, Substance, Sincere—37, 5'10", ad manager, deep blue eyes, seeks attractive woman. Photo/bio. NYM E358

Into A Smile?—Are you a white male professional, 35-45, A-1 sense of humor, tall, trim, athletic, well-bred, secure and very witty? I'm 38, divorced, trim, blonde, blue eyes, very attractive and a reason for smiling. Write. NYM B193.

Jewish Female Wanted—By Jewish male, 35, 6', 180, attractive, professional. Sensitive, sincere, considerate and loving. I enjoy art, antiques, tennis, skiing, biking and good times with close friends. You are caring, active, bright, slender and seeking to share your life. Photo, please. City or suburbs. NYM B194.

Dark-Haired, Rugged-Looking—34-year-old, businessman likes to wear jeans and tux. Can handle any situation. Looking for a good-looking lady. Phone, letter and photo, please. NYM B195.

Striking, Willowy, Vibrant—Westchester Jewish female, 36, seeking handsome, professional male, tall, slender, bright, sensitive, 36-42. Note, photo, phone. NYM B196.

Warm, Witty, Professional—Seeks attractive female in early 30's. She should have fun, family in future plans. This affectionate male in early 40's prefers a Jewish woman. No kids. Photo a must. NYM B197.

Witty, Athletic, DDS—31, Westchester male, seeks attractive, sincere and non-smoking, Jewish female, 22-30, with humor and intelligence. Photo, phone and letter, please. NYM B198.

Is There A Caring—Considerate, intelligent woman, 50's-60's, with humor who would like to meet a tall, presentable, professional man, active 60's with like qualities. NYM B199.

Businessman, Bachelor—Age 37, Catholic, interested in Irish or German-American woman who is financially secure. Bio and phone. NYM A726.

Charming French Lady—30's, seek upper class gentleman for exotic relationship, quiet dining and good conversation. NYM B200.

Brainy, Witty Jockette—Usually friendly, but a little shy about meeting people; hence this ad. I'm 38, 5'5", and have been called "cuddly" by friends and detractors alike. If you're a nice, friendly man with a good sense of humor, I'd love to meet you. NYM B201.

Black Male—45, seeks pretty, professional lady, 20-35, any race. NYM A718.

One True Friend—Will I find her? Preferably non-smoker, 30's, tall, slim, attractive, intelligent and loving. I'm 40's and the same. Please send photo and note. PO Box 26, E. Norwich, NY 11732.

Pretty, Irish Catholic—From CT., blonde hair, green eyes, enjoys the finer things in life, seeks male, over 30, who is intelligent, sincere, and romantic for a lasting relationship, possible marriage/children. Bio, phone, photo. NYM B205.

Caribbean Holidays—And Roquelaure novels. Life would be more fascinating with a beauty, about 25-35. I'm an athletic grizzly/teddy bear, 42, near the beach, L.I. North Shore. NYM C881.

Teacher Seeking Apple—Of his eye. I'm 35, 5'10", trim, attractive, down-to-earth; enjoy culture, sport, adventure. If you're slim, firm, and ripe for loving relationship dropping me a seed or two with photo may bear fruit. NYM A728.

Looking For A Special Lady—I would like to meet a woman who has class, intelligence, beauty, warmth and integrity. She must be romantic, affectionate and sexy. I am a successful Jewish business executive with character, class and integrity, 50-years-young, athletic, attractive, widowed, and ready for a new beginning. Photo/phone/note. NYM A729.

Haven In A Chill—Open and accessible Jewish male, 36, slim, non-smoker, seeks female counterpart. If you like the novels of Bellow and Tyler, the plays of Shepard and Stoppard, and the music of Schubert and Sondheim, we have a lot to share. NYM A632.

Bright, Refined, Pretty—5'3" lady: trim, warm, outgoing, upbeat, multifaceted. Seeks secure professional man, 35-50, for friendship plus. NYM A727.

Jewish, Wry Guy—Kind, comedic and quite huggable, seeks perky, unpretentious, sweet, non-smoking Jewish woman, 28-35. No photo, no reply. NYM A765.

Intelligent, Educated, Cultured—Handsome, West European, 40's, living abroad, visiting the U.S. frequently, Jewish (but you do not have to be), personal integrity, aesthetically sensitive, with style, charm and warmth, well-rounded, top executive, active in international marketing, for a real beauty (not just attractive or pretty), face and figure, 5'5"-5'8", 30's, white, cultured, educated, intelligent, charming and warm, emotionally stable, mature outlook on life, chic, lady level, upper class, having no children from previous marriage, with view towards romantic marriage and living abroad. Preferably add phone number and you may enclose a photo. P.S. Even if your style is not to respond to ads, but if the description is clearly you, just consider an exception. NYM E359.

STRICTLY PERSONALS

Pretty, Vivacious, Educated—Black woman, 25, French background; seeks male friend, 25-35, stable, sense of humor. Race unimportant. Bio. NYM A733.

Good-Looking, 32-Year-Old—Physician-musician seeks Jewish female, hopefully for a lifetime date. NYM A734.

I Could Be—A great audience for an attractive, successful, witty, 5'10" plus, fit, non-smoker, 33-45, who seeks a lasting relationship with a pretty, bright, warm, executive woman, 38 (but looks younger), with a terrific sense of humor. Photo/phone/bio. NYM A735.

Here's My Chance—To meet a special woman, the kind who finds NY a great city but a hard place to meet the man of her choice. I seek a very bright professional, 28-37, who is stable, honest, introspective, tall, not overweight, very pretty and loves to laugh. I am an intelligent, successful professional, 5'10", very young-44 in looks and outlook, mature, giving, sensitive, athletic with varied interests, movies, skiing, rock and classical music, photography. Timing and willingness to take a chance are often keys to the start of a relationship. A note, phone, photo from you is a first step. NYM E362.

Looking For A Friend Or Love—In all the wrong places. Maybe this is it; I'm a classy, attractive, slim, professional Jewish widow, energetic, young-50. If you're a high caliber, special, selective man, we might be for each other. NYM A736.

Someone Special—Is what I'm seeking and what you'll find. Are you at least 5'8", attractive, non-smoker? Age 25-35? Is your career on track? Are you emotionally secure, ready for a relationship? Do you share my distaste for the bar scene? I'm a successful Long Islander, arts oriented, 6'1", slim, blue eyes. New car, will travel. No fear of commitment if chemistry is right. A thoughtful letter assures prompt response. NYM A737.

Bright, Pretty Attorney—28, Jewish, slim brunette, Ivy-educated, old-fashioned values seeks Jewish male professional, 28-36, for love and marriage. Photo/phone/bio, please. NYM A738.

Sweet Sophisticate, Farm-Grown—Slim, pretty, 38, educated, Eurasian. Seeks slim man, very outgoing, fun, who enjoys family life. PO Box 594, Nutley, NJ 07110.

Handsome Professional—Enjoys travel. Tall, slim, 35, never married. Seeks pretty Jewish woman, under 30, non-smoker, for long-term relationship. NYM A739.

Honest—Warm, pretty, overweight Jewish woman, 41, seeks amiable single man, with thoughtful, sensitive attitudes about relationships. Bio. NYM E363.

Happy, Caring—Female professional, early-30's, who enjoys theater, dining out or just staying at home. Interested in meeting marriage-minded man, 30's-mid-40's. Photo/phone/bio. NYM A740.

Smart, Funny, Cute—Woman, nice legs, looking for smart, funny, cute man, nice legs, 27-37. Photo/bio/phone. NYM E364

Pretty, Professional Lady—NJ, 44, class, brains, humor, seeks intelligent, secure man of integrity. Letter/phone/photo appreciated. NYM A696.

Smart, Slim and Sexy—Vibrant editor, 34, interested in music, swimming, films, nutrition seeks honest, directed, health-conscious man, 30-40, with energy and humor, to share culture, fun, feelings and commitment. Letter, phone. NYM E365.

I Have That English Reserve—Underneath which, I'm a sincere and very together woman. At 36, I'm attractive, professional and financially secure. Looking for a wise man, 36-50, who enjoys good conversation, believes in equal opportunity and who is interested in developing a lasting relationship. Please send note and phone to NYM A741.

Attractive, Warm, Vivacious Woman—Wishes to meet man, 49-57. Ultimate goal: marriage. NYM A742.

Beautiful Black Lady—Artist/thespian, 26, seeks gentleman, over 30. NYM A743

Yes, I Am—A cut above the average: highly intelligent, educated, cultured, musical, multilingual, 36, petite, pretty (huge eyes), sensitive, caring, honest, affectionate, romantic, classy and fun. And, of course, humble. Interests: concerts, theater, movies, dining, dancing, science, antiques. Also like to hike, bike, swim, ride, discover new interests. I like the city, love the country. You're 31-41, non-smoking, Jewish or WASP, over 5'7", very intelligent, financially secure, and seeking a lasting relationship leading to marriage and children. Looking forward to your letter, photo, phone. NYM A744.

Tired Of The Bar Scene—Successful Manhattan businessman/attorney, 32, 5'9", 140. Interests include sports, fine dining, theater, staying home with friends and travel. Seeks woman, 20-29, very slim, cute, with similar interests, who can make me laugh. Photo, phone, letter. NYM B206.

Richard Gere Type—Wall Streeter turning 30, not meeting right people. Not the sort to use an ad, so if you're not the sort of woman to respond, please send photo and phone. NYM E366.

Honest, Handsome, Humorous—Jewish, 39, teacher with act together. If you enjoy anything from comedy shops to autumn rides in the country, to rainy Sundays at museums, we have much in common. If you have your act together, write me. It's time to settle down. Photo. NYM E367.

Lovely, Slender NJ Blonde—Cellist, 34, 5'6"; seeks professional, single, white male, 30-40, who is warm, intelligent, self-aware, secure, and fun-loving for a caring relationship. NYM A745.

Are You Ready For A—Very attractive, bright, petite female who's 35, warm, fun and spontaneous and is looking for an attractive, intelligent, successful but unpretentious, single, white man between 32-42, who would like to enhance his life with the right woman. Recent photo, phone, letter, please. NYM B208.

Handsome, Successful Single Male—Late 30's, 5'11", 170, diverse interests including classic car collecting. Seeks very attractive, shapely, intelligent, sexy female, 25-38. Phone. Photo if possible. PO Box 136, Gracie Sq. Sta., NY NY 10028.

Gentleman Prefers A Blonde—Very handsome, warm, sensitive, Asian male physician seeks beautiful, blue-eyed blonde, in 20's. Photo/phone. NYM A707.

Attractive Jewish Male—Honest, successful yet unpretentious investment banker, 33, 6'3". Enjoys classical music, running, crossword puzzles. Seeks slim and attractive, normal woman, 23-33, for growing relationship. NYM A747.

Pretty Lady MD—29, soft and idealistic; seeks sensitive Jewish male, accomplished and masculine. Photo a must. Will return same. NYM A748.

Very Beautiful Woman—Intelligent, trim, black hair, green eyes, 25, 5'5", seeks handsome, affectionate, sensitive, reasonably well-built male, 20 to 30, who is not into drugs, not married, not a womanizer and is not involved with anyone. I am extremely easygoing, honest, loyal and easy to get along with. I expect same. Photo and letter, please. NYM B209.

Manhattan, Jewish Male—Successful, youthful-40's, seeks attractive, trim female, 30's. Love big band era music, Sinatra, good food, beach. NYM B210.

Love—Is wonderful second time around. Divorced bank exec, tall (6'4"), light and handsome, 44, fit. Seeking woman who is tall, 35-45, for caring relationship. Note/phone/photo, please. NYM A749.

Apple II Plus Owner—Attractive, witty, bright female, 35, seeks interface with sensitive, intelligent, nice-looking man under 50 who likes kids, has humor. Computer love not required. Phone/photo/bio. NYM B211.

Handsome, Romantic Jewish Male—6', young-looking-32, slim, very successful in own business, lives upstate, but loves NYC, seeks a very pretty, slim, warm, affectionate Jewish lady, 24-31, to share candlelight dinners, walks on the beach and intimate moments together, hopefully leading to a meaningful and lasting relationship. Photo/bio/phone. NYM A751.

Do You Know Me?—Probably not, that's why I got this ad with my American Express Card. I'm 36, male, Jewish, seeking female, 28-34, non-smoker, who has a sense of humor and lust for life. PO Box 807, Times Square Sta., NYC 10108.

Sick Of The Meat Market—36-year-old, Jewish, petite, blue-eyed, professional woman seeks professional man who is Jewish, 35-45, sensitive and sincere. Phone, bio. NYM E368.

Attorney, Harvard JD—40's, good-looking, warm, sensitive, successful, seeks pretty lady who likes travel and wants a relationship. Photo. NYM A753.

Long-Legged, Lovely—5'6", spontaneous, adventurous, spirited, warm, giving, loving. Wants tall, enthusiastic, fun-loving Jewish male (48-60) who likes dancing, theater, travel, good conversation. PO Box 404, Rockaway, NJ.

NJ Professor—36, 5'6", sensitive, secure, loves arts and sciences, food and wine, tennis, cats, NYC. Seeks educated, professional woman, under 36, for love and future. Photo/phone/bio to NYM A754.

LI Lawyer Longs For—Loving LI lady, like you. If you are 26-30, and enjoy an active life, and don't have time to waste on the futility of the bar scene, send letter with bio, indicate what you are looking for in a man. Photo optional. NYM A755

Sincere, Very Attractive—Italian woman, 33, 5'3", seeking an honest relationship with an emotionally secure, successful man. Photo, phone. NYM A756.

Vivacious, Slim Lady—Loves life. Seeks single Jewish man, 50 plus. NYM A757.

Wanted: Adorable, Warm, Generous—Extremely personable and fun, successful, professional NY/metro-area male, 32-45. Reward: A one in a million, classy, petite doll. An altogether genuine, caring, fun-loving lady entrepreneur, 36, who believes in friendship first. Phone, photo optional. NYM C884.

Intelligent, Sensitive, Warm—Professional man, 5'8", Jewish, sense of humor, athletic and many varied interests. Seeks verbal, attractive, slim, sincere woman, 37-46. Photo returnable, phone and short note. NYM E372.

Very American Oriental—38, 5'6", likes sailing, dining out. Too shy for bars. Seeks a sincere, petite woman, any nationality. Letter/photo. NYM A759.

Attractive, Jewish Female Dentist—29, seeks perceptive, good-humored, caring Jewish man, 28-37, for possible lasting relationship. Bio, photo, phone, please. NYM C883.

Handsome Jewish MD—27, 5'8", athletic, caring and funny. Yearns for a very thin, bright Jewish lady, 22-28, with a quick wit. Photo essential. NYM A760.

Attractive Woman, Writer, Filmmaker—Professor, early 40's would like to meet a sweet guy. Photo and phone. NYM E369

Slim, Spunky Teacher—35, loves teaching, politics and people. Would love to hear from a down-to-earth man, 32-47, who approaches life both responsibly and humorously. NYM C887.

40, 5'9", Man—Called elegant, erudite seeks pretty, achiever wife. NYM E370.

Successful Real Estate Broker—Female, very attractive, 30, 5'6", model size 7, Italian/American, vibrant, sexy, romantic, independent, sincere, too involved with her career to meet Mr. Right. Seeking businessman or professional, 28-40, handsome, financially secure, sincere, interested in lasting relationship. Send photo/bio/phone. Photo available upon request. NYM C885.

Very Special Lady—Jewish professional, 31, pretty, slender, intelligent, warm, sensitive. Seeks Jewish man, 28-38, attractive, successful, intelligent, sincere, for lasting relationship. Photo, phone, letter, please. NYM C886.

Sweet, Sincere, Pretty—Sensitive, petite brunette, 30's, lives on LI, would like to love again and settle down. Seeks very down-to-earth, sensitive, warm, sincere, easygoing "gentleman," with good sense of humor, nice appearance, 5'8"-6'3", between 30 and 45, to love and cherish for open, honest, marriage-minded relationship. Phone, photo and bio. NYM A763.

What Is Cuddly, Solid—Playful, loyal and responsive? Highly desirable woman, 29, seeks tall man of "breeding" who believes his best friend doesn't have to be his dog. No dachshunds, please. Send papers. NYM C882.

Single, Attractive, Black Woman—Middle years seeks male friend any race. Send note. NYM B202.

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STRICTLY PERSONALS

Nassau/Suffolk—6'2", slim, handsome, 46, incurable romantic, financially and emotionally secure professional man, seeks a wonderful looking, happy, slim, sensuous woman, 35-45, to experience the joys of relaxed (jeans and sweat shirt) evenings by the fire, walks on the beach, stimulting conversation, mutual vulnerability, spontaneous travel, shared laughter and, in time, a totally committed, open relationship. Extremely happy with my life, you with yours. Let's share the best of both. Photo/letter/phone. NYM A690.

What Is Cuddly, Solid—Playful, loyal and responsive? Highly desirable woman, 29, seeks tall man of "breeding" who believes his best friend doesn t have to be his dog. No daschunds, please. Send papers. NYM C882.

Into Flying, Boating—Country drives. 28-year-old male, dark, attractive, sexy, 5'5", sometimes preppy, trendy, jeans and sneakers, tux and tails. Enjoys hugs, kisses, candlelit dinners. Doing A-OK at NY television network. Seeks adventurous, intelligent woman, 19-28, for life long best friend/marriage. Post office mixup. Please write again. NYM A700.

Romeo, Romeo—Wherefore art thou? I'm 5', 29, brunette, thin, who loves movies, cuddling and fine dining. If you are a Jewish male, over 5'8", 32-40, who's fun, understanding, warm, sensitive and successful, then please get in touch with me. Bio/photo/phone a must. NYM A699.

Earns Headlines; Turns Heads—Slender, bright (despite Ph.D), upbeat, organized, professional woman, Jewish, 32, seeks similar man. NYM A774.

Attractive, Warmhearted Woman—65, tall, liberal Jewish, European background, manyfold interests, wishing to share free hours with intelligent, sensitive, witty gentleman. NYM A790.

A Real Cutie—32, tall, athletic MD, looking to meet that perfect match. She is 22-28, sensitive, fun-loving, teasable, perhaps a little crazy, very pretty or adorable, thin and shapely. Photo, phone. NYM A791.

Successful, Handsome—Jewish businessman, 35, looking for thin, attractive, witty female, who enjoys laughing, sushi, sake, and relaxing at the beach. Phone/photo/bio. NYM A691.

Uninterested In Women's Lib—Solo-living, good-looking, hourglass-figured, charming lady would welcome and appreciate a Jewish, attractive, intelligent, virile, loving male, successful and sincere, early 60's, to warm your heart and hearth. NYM B139.

Very Pretty, Blue-Eyed—Medical student, 26, white Jewish female, slim 5'5", Ivy League. Seeks only established, successful counterpart, not necessarily medicine. Photo, phone. NYM E353.

Our Day Will Come—32-year-old, hazel-eyed, Victoria Principal look-alike, successful sales director. Enjoys racketball, jazz, theater, travel. Seeks emotionally stable, intelligent, Jewish male, 32-45, for lasting relationship. Outgoing, witty, with big heart. Bio/photo/phone. NYM A689.

Attractive Professional—33, Italian with balanced intellect and emotion, Burt Reynolds' looks, Felix Unger's excesses, Renaissance appeal. Woman must be slim, pretty, wholesome, non-smoker and possess class. Photos exchanged. PO Box 4750, Bay Terrace Sta., NY 11360.

If You Are—A male custodial parent (or have a nice dog), I'd like to meet you. Female, 41, Jewish, smart and sane, tall, attractive, well-employed, tired of slick, wants quality relationship, laughter and commitment with kind accomplished man, to 50. No smoke/drugs. NYM A692

Pretty Jewess, 35, 5'7"—Well-liked, seeks marriage. Photo/phone. NYM B212.

Tune The Grand Up—Delightful woman of character, warmth, intelligence and sensitivity seeks same in man, 50-60's, to share love, marriage, joy. I'm attractive, slender, a lyric soprano, looking for a serene, successful, positive and gentle man. With sparkle! Note/phone. NYM A708.

Attractive, Warmhearted Woman—65, tall, liberal Jewish, European background, manyfold interests, wishing to share free hours with intelligent, sensitive, witty gentleman. NYM A790.

A Bright Beauty—Inside and out, who is warm, open and loves to laugh. Curvy/slim, strawberry blonde, 35, with a successful career in communications. Looking for handsome, intelligent, self-aware, fit man, 33-43, who wants a relationship of sharing and caring. Photo, please. NYM A762.

Manhattan Man Wanted—By good-looking Manhattan woman. 34, 5'6", trim, successful, kind, health-oriented. Enjoy travel, films, music, exercise and a fun man. Photo, phone. NYM E371.

Top Caliber Professional—Financially secure, Jewish, early 50's, tall, trim, warm, witty, caring, good tennis player. Seeks beautiful, shapely, intelligent woman, 32-40, 5'4" to 5'8", for meaningful relationship. Bio, recent photo and phone a must. No reply without photo. NYM A702.

Vivacious, Attractive Blonde—Professional and sports-minded woman, 34, loves to laugh and share pleasures of NY, seeks down-to-earth, well established and physically fit, non-smoking man, 30-45, who is ready for marriage and family. Letter. Photo optional. NYM A703.

Catch A Rising Star—Ambitious male executive, 24, enjoys tennis, traveling, skiing and the sun; doesn't believe opposites attract! Seeks striking, athletic woman who is self-assured, energetic, sincere, honest, affectionate and good-humored. Photo, bio, phone. NYM C877.

Warm, Loving And Caring—With class, charm and good looks, 5'5", green-eyed, unpretentious Jewish professional woman, Manhattanite, with eclectic tastes. Seeks counterpart, secure, honest, huggable, intelligent, successful professional/businessman, 48-58, for a future together. Bio/phone/photo. NYM A704.

Washington, D.C. Based Lawyer—NYC native, self-employed, financially secure, 45, attractive, regular visitor to NY, seeks lady, 25-45, sensitive, charming, warm, great sense of humor, for a special relationship. NYM A705.

Short, Affectionate, Cuddly—Jewish male, 46, seeks petite, slender woman, 30-45, for friendship and good times. Phone, photo and note. NYM C888.

Successful, Pretty NY Female—In music, 40's, 5'5", good figure, warm, class, son in college, enjoys theater, swimming, dining. Seeks non-smoking, secure male, 45-65. Phone, photo, bio. NYM C875.

Don't Accept Imitations!—I am a very handsome, successful, well-built, educated, business executive, Jewish, 29. If you are slim, very attractive, enjoy sports, dancing, and a good-natured, down-to-earth man, please write. I am sincere, honest, and looking for an equally appealing woman to share a lasting relationship. Photo, please. NYM C876.

Pretty, Jewish Professional—Slim, 39, bright, funny, sincere, seeks tall, successful Jewish male, 35-45, to share tennis, museums, Sunday Times, sense of humor a must. NYM A694.

I Have My Own—Thriving sales promotion company and now want my own loving family. I'm a pretty, supportive, spontaneous, warm-hearted Jewish woman with a lot of love to give. My loving man is 33-45, bright, successful, nurturing, flexible, perhaps shares my love of travel, theater, music, tennis and skiing. Send photo, letter, background. NYM C878.

Attractive, Classy, Jewish Woman—35, at home at the Jackson Hole or Lutece, seeks attractive, sensitive, loyal, very successful, Jewish man, 35-50 and over 5'9" for relationship to share the best of life! Bio, photo and phone. NYM B184.

Switzerland Second Home—To creative publisher, romantic, warm, considerate man, healthy, humorous, secure, seeks a beautiful, intelligent, soulful woman capable of commitment. Photo. NYM B185

ANNOUNCEMENTS

Marshall From The Upper West Side—You sound terrific but your phone number was wrong. Please contact G757.

Greg—Please forgive me. The god's must really be crazy. Let's talk. SA.

Helen—Received your beautiful Valentine letter and photo, dated 9/19/84. You forgot phone number or address. Please send to PO Box 848, Murray Hill Station, NY, NY 10156.

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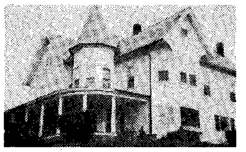

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CATHY SAIS LTD (212) 737-8600

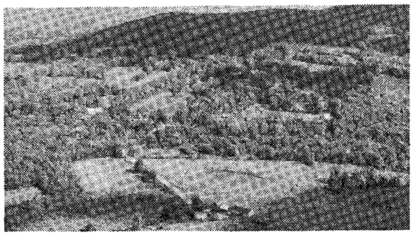
Westhampton Beach

OCEANFRONT—Year Round House

5 Bedrm, 3 bth Contemporary in well protected high dunes with large stretch of beach. Available furnished or unfurnished. Large assumable mortgage at low interest.

Priced to sell $500,000
Mon-Fri, 9am-5pm 212-869-3630
After 5pm & Weekends 212-683-9516

ALFORD GLEN IS THE BERKSHIRES



Land at Alford Glen affords distant, protected. Western & Southerly views with assured privacy just 2½ hrs from Manhattan, minutes from all Berkshire winter/summer activities. 7 homesites. 12-32 acres, of unspoiled hillside & fields in the Alford valley are priced from $75,000.

Design and construction assistance available.

To arrange a preview, please call:

Suzanne Elsmann Real Estate

S. Egremont, MA, 01258 413-528-3340

NY/NJ 2 hrs NYC

YOUR OWN PRIVATE LAKE

WITH 96 ACRES

MINT CONDITION HOME

For the most discriminating buyer, this year-round totally restored turn of the Century home features 5 oversized bedrms, 3 bths, eat-in kitchen, approximately 3600 sq. ft. Home must be seen. Perfect in every detail. 96 acres of rolling and wooded hardwoods, even your own private lake. Close to river. $225,000. Possible owner terms.

Open 7 days from 8 AM Call 717-296-7717

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REALTORS MILFORD, PA.

Bermuda **COUNTRY COTTAGE**

Charming old world cottage on the water with spectacular views. Mizzentop Condominium, 1½ Bedrms, original beamed ceil, woodbrng fplc, tiled flrs & own small garden. The pleasures of swimming, tennis & sailing readily avail. Priced at United States dollars, $300,000.

Write: M. McKenzie, P.O. Box 788, Hamilton, Bermuda or Call: 809-296-5964

Catskill Ski Country

Custom Cedar Chalet on 8 parklike mt. top acres, 2 bedrm. Cathedral ceiling, massive stone firepl., glass front, spacious deck, full basement, So. exposure, mini barn. Ski, golf & Swim close—$60,000.

REDMOND AGENCY

Route 28,Arkville, New York 12406

914-586-2696 Closed Sunday

GREENWICH VILLAGE
PENTHOUSE EXCLUSIVE
WALL TO WALL STREET

Breathtaking views of lower Manhattan from oversized terrace & every window of this lovely 3 BR, 2½ bath duplex. Excellent closets. Full service building.

Must be seen! $550,000

GENE R. HANFIELD, Inc.

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EXQUISITE HEIGHTS HOME

A 4-story brownstone built in 1853 with original Greek Revival detail intact. Splendid wood paneling, inlaid parquet floors, unique hall tiles, leaded glass sliding doors added by member of Pierpont Morgan family in 1875. Superb for living and entertaining. Central air conditioning, 4 bedrooms, 3 baths, 2 parlors, library, formal dining room, huge family kitchen leading to lovely sunny garden. Perfect location!

Please call: Anna Hamlin 212-875-1289

WILLIAM B. MAY CO.

162 Montague Street, Brooklyn, N.Y.

Larchmont, NY (Westchester) 30 min NYC

Stone & Shingle Center Hall Colonial

Pristine condition, deep private wooded lot. Beach privileges, walking distance to train, shopping & excellent schools. LivRm w/fplc, DinRm, Powder Rm, 3 Bedrms, 1½ bths, screened porch, slate roof. $235,000

Principals only. 212-916-7023 (business hrs)

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SENSUOUS CREATIVE "LIVING"—Tucked Away Out of Sight, down Tree Bowered Lane, Overlooking Your PONDS—On 9-Acrs., Exceptional Turn Century (today's amenities) 4 Bdr Home—Glorious Living Areas: Sitting Rm./Views /Fpl., A Story Book Kitc/Din. Rm./Family Area/ Fpl.—High Mnt. Views—PLUS Pro's Tennis Ct.—2 Barns—Superb Fishing, Swimming. $150,000.

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Specializing in "Unique" Properties

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Bridgehampton, So. of Hwy

$285,000

PRICED UNDER MARKET VALUE!

1.3 acres. PRIVACY. 4 Bedrm, 2 bth Contemporary, woodstove, new Kitchen. 12 foot skylight, 4 decks.

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70th & 1st Ave, NYC The Kingsley

MAGNIFICENT VIEW 1300 Sq. Ft. DUPLEX

Beaut. new 34th flr, 2 Bedrm, 2½ bth Condo w/ terraces on ea. level. 20' x 25' LivRm/DinRm, 17' x 14' Master, skylighted kitchen, wash/dry, teak flrs, all amenities of lux bldg. Perfect 2nd home, pied-a-terre, corporate apt. High financing avail. $690,000.

Please inquire: 212-794-2023

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OPPORTUNITY TO LIVE, WORK, SKI & PLAY in SNOW MASS, COLORADO

- 4 min from slopes

5 yr old house - great views, 4 Bedrms, 2 bths, fplc, hot tub, steam shower, fully carpeted. $280,000

Please contact owner, BARRY LEVIEN 212-398-1830 1501 Broadway, Suite 2700, New York, N.Y. 10036

Greenwich Village, N.Y.U.

TOUCH OF BRASS CO-OP

ONLY $185,000

Unique, charming, 1 Bedrm, bth, DinRm, Country Eat-in Kitchen. LivRm with brick walls & woodburning fplc, 3 levels like a small townhouse. Must see all details. Magnificent bldg.

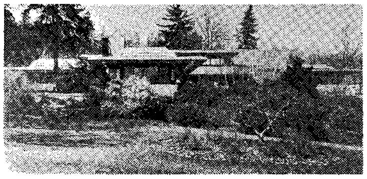
By owner 212-254-9141

REAL ESTATE

PRIVATE AUCTION

Wednesday, October 31, 11:00 A.M.

Unusual opportunity for pre-qualified bidder to purchase spectacular 8,000 square foot Contemporary residence located in Maplewood, N.J. Offering the ultimate in luxury, impeccable craftsmanship and livability. Harmoniously situated on lushly landscaped 2 acre lot with privacy and view of N.Y. sky-line. Call for private showing and brochure #260016.



AUCTION DIVISION:

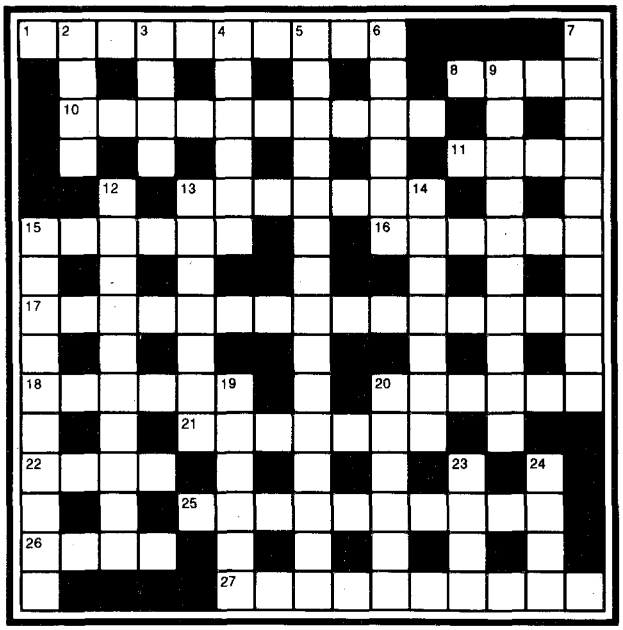
Don Castner, CAI, Auctioneer, **201/579-1177**

SCHLOTT Realtors

'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Putting a team down, for example, and telling about it. (10)
8 Sustain the seller. (4)
10 Little Tom's subordinates in the torture-chamber. (10)
11 Trees in the Spanish original version. (4)
13 Gallop into explosive territory with a spear! (7)
15 Potentially violent area losing heart when food arrives. (6)
16 Let's hear you—in the soprano register? (4, 2)
17 Weds the old alien, perhaps—but what happened to the bride? (3, 4, 3, 5)
18 They sail into thy accounts in short order! (6)
20 Half a dozen died out without share. (6)
21 Games played with a coy limp. (7)
22 Love to employ water. (4)
25 It's present in an unrelenting form. (10)
26 X marks the spot? (4)
27 They carry you up and down step by step. (10)



Down

2 Takes in a set that's broken. (4)
3 See me turning up with you and me and the birds! (4)
4 He's associated with a bridge, of the chain variety? (6)
5 Not exactly a casual contribution to the sound track! (10, 5)
6 Gathers up bits and pieces of news, covering all the angles. (6)
7 Horizontal member seems annoyed a bit. (10)
9 Clue I got is altered—full of praise as a result. (10)
12 Make a financial assessment of how much the den will set you back for. (5, 5)
13 Going to Troon another way in another country. (7)
14 Great tragedy in the main? (7)
15 Bloomers committed in evergreen wines. (10)
19 It conceals a limb with record potential. (6)
20 Fuel comes to an end with the French setback. (6)
23 A pedestrian achievement from the sound of it. (4)
24 Take the lead in a heavenly production. (4)

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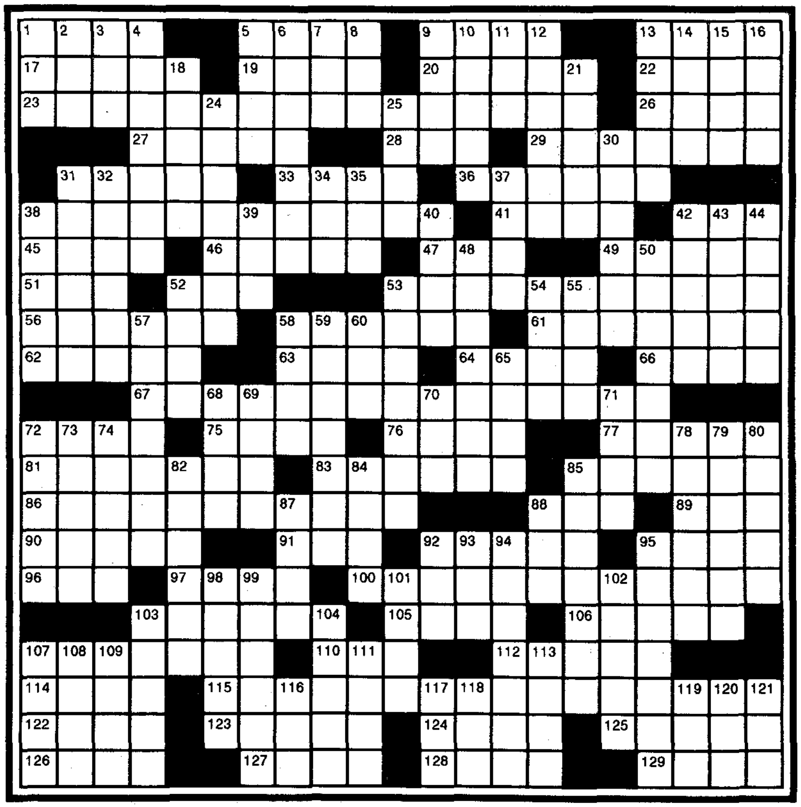
'WORLD SERIES FEVER':'CUE' CROSSWORD/By Maura B. Jacobson

Across

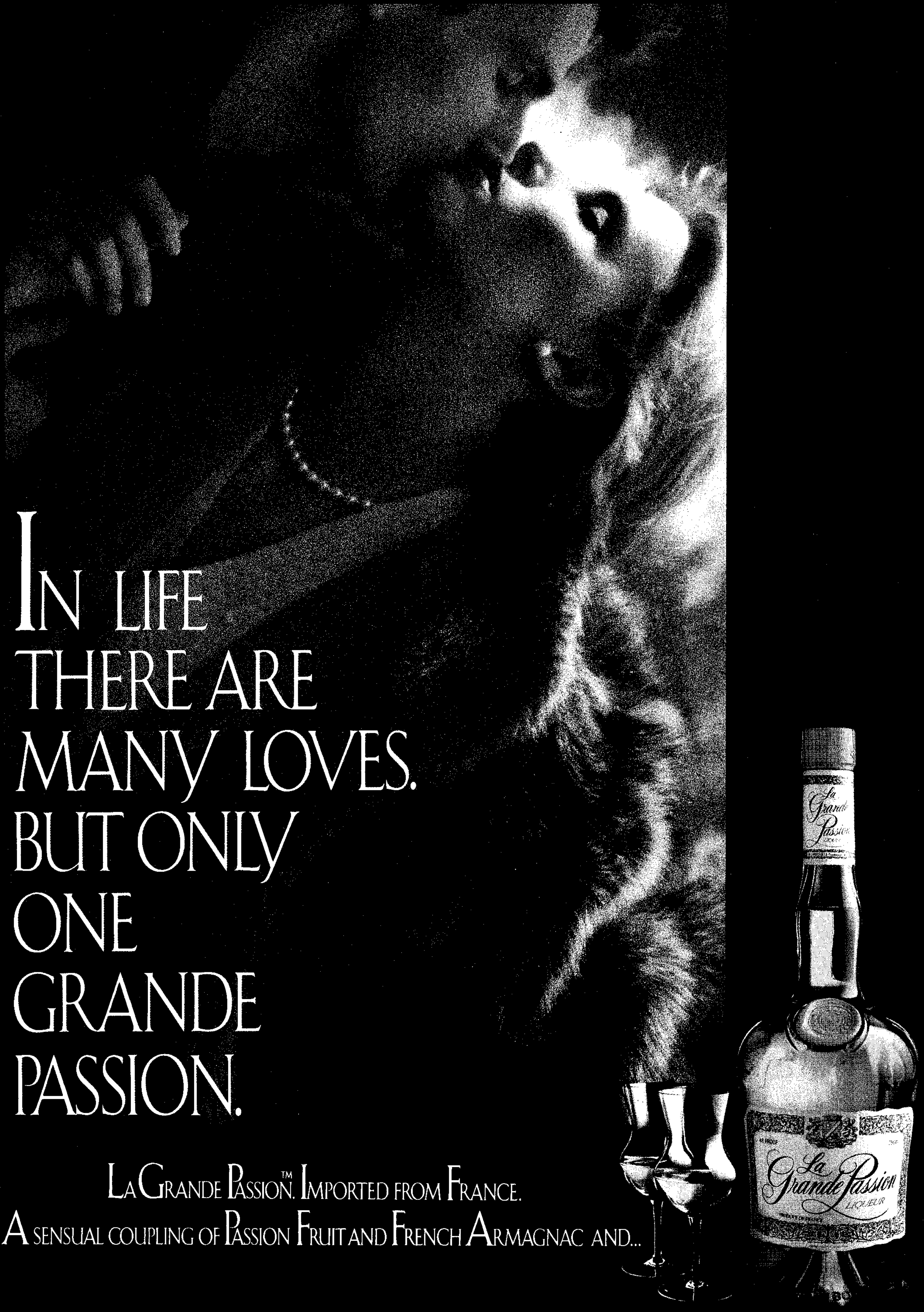
1 Cordage plant
5 Gangbuster
9 Swedish rock group
13 Draftsman's creation
17 Of an eye layer
19 "Road" films costar
20 Hurrah for a diva
22 Hawaiian city
23 1983 winner
26 Wield a baton
27 Famed double-play middle man
28 Ear: prefix
29 Home of the 1934 winner
31 Kind of geometry
33 Section of the Leagues
36 Machinist's mold
38 Home of the 1929 winner
41 Asian land
42 Mountain pass
45 After tra or oo
46 Hosiery fiber
47 Alphabetic sequence
49 Like a summer breeze
51 Lex., e.g.
52 —— volente (God willing)
53 1908 winner
56 More succinct
58 Automatons
61 Bengal cavalrymen
62 Come afterward
63 Black, to poets
64 Spitz's milieu
66 Greek theaters
67 1955 winner
72 Doused the birthday candles
75 Roman 2002
76 River of York
77 "—— to be born, and . . ."
81 Puts the fizz in
83 Gather up
85 Slangy kisses
86 1969 winner
88 Crandall
89 Pennies: abbr.
90 Garden-fresh
91 Initials of the "Buckeyes"
92 Squaw's domain
95 Swiss stream
96 Wd. in a thesaurus
97 U.S. satellite
100 First winner, 1903
103 Killy's sport
105 Paper quantity
106 Coagulates
107 Home of the 1974 winner
110 Reverential feeling
112 Missouri county
114 Off-Broadway award
115 1948 winner
122 Rose or Reiser
123 Eldritch
124 Property claim
125 Subsidize
126 Opposite of dele
127 Unpleasantly moist
128 Basilica area
129 Manager Mauch

Down

1 Wheel center
2 Stowe heroine
3 Ott
4 Kneecap
5 Thunder god
6 Tidbits
7 Gibraltar beast
8 Latter-day: prefix
9 "—— of all right!"
10 Witch's transport
11 Parisian gala
12 Parsees' Bible
13 Garden flower
14 Stead
15 Jai- ——
16 Greets silently
18 Wife of Augustus
21 Houston player
24 Busybody
25 Roasted: Fr.
30 Iberian capital
31 Shorn
32 OPEC ships
34 Aries-Taurus mo.
35 Rider Haggard novel
37 Sir Guinness
38 Home base
39 "Old MacDonald" refrain
40 German eight
42 Gave a hint
43 Card game for three
44 Hydrophobia
48 Get rid (of)
50 Confronts
52 Natty Bumppo's prey
53 TV star Chuck, former infielder
54 Sleep like ——
55 Pitcher Rich
57 Undergrounds
58 Baluchistan tribe
59 Makes indebted
60 Bat carrier, usually
65 Baltic Sea feeder
68 Hebrew measure
69 Siberian city
70 Pester for payment
71 Actor Julia
72 Judges' benches
73 Suspicious
74 Rommel of W.W. II
78 The die ——
79 57-Down, in Paris
80 Elizabethan earl
82 Midwest capital
84 Swift's "A Tale of ——"
85 Ball-park litter
87 Sound of suffering
88 Unter —— Linden
92 African-fly syllable
93 H, to Homer
94 Hair ointments
95 Idolizing
98 From then till now
99 Moved like a crab
101 Turgenev's birthplace
102 Elide the vowels
103 Wintry rain
104 MacLeod of "Love Boat"
107 Butterfingers' cry
108 Be an accomplice
109 March toy
111 Half a fortnight
113 Down a meal
116 Pitcher's stat.
117 —— mode
118 Short snort
119 Citrus quaff
120 Sine qua ——
121 Neighbor of Nor.



Solutions to last week's puzzles appear on page 117.



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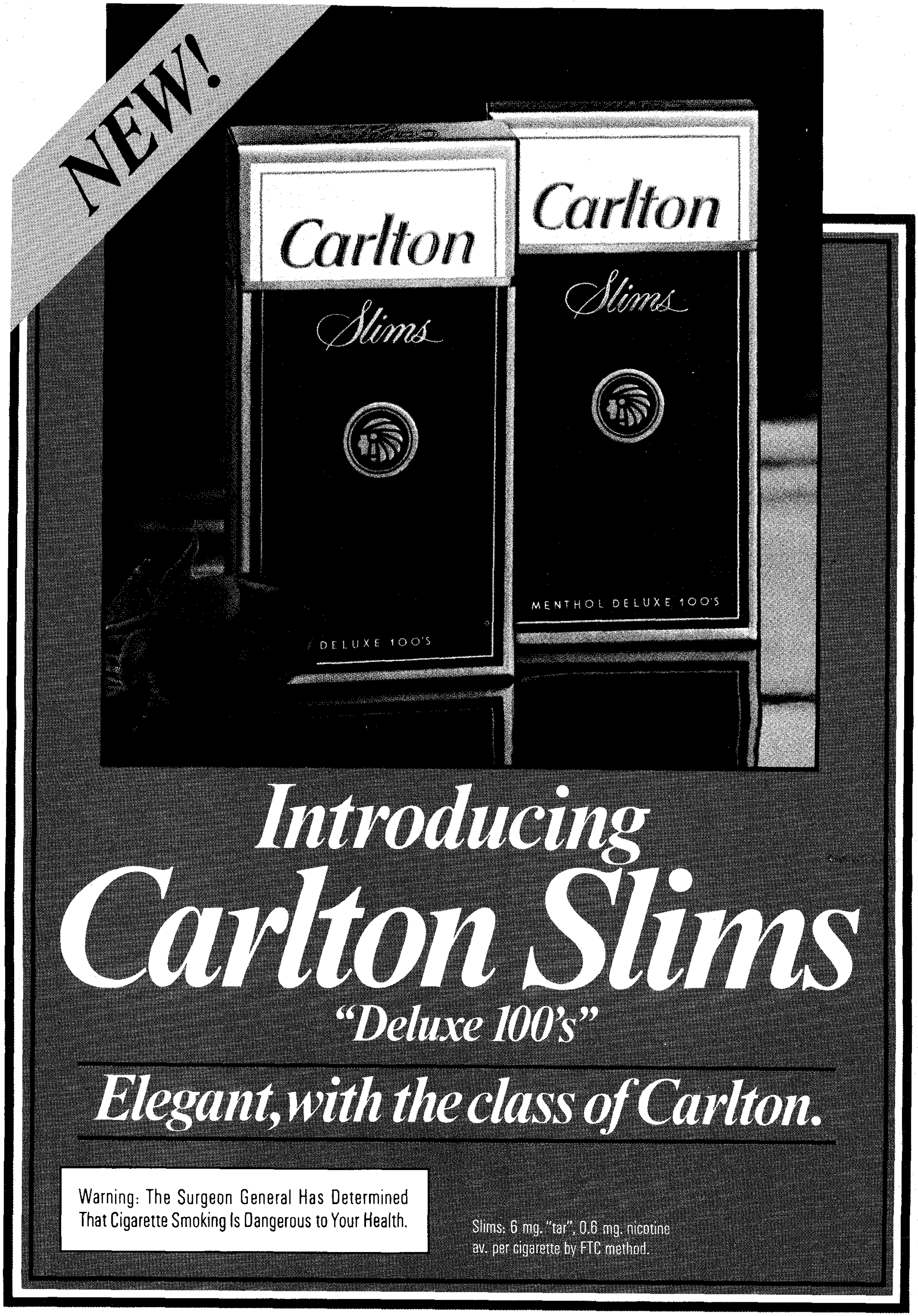
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